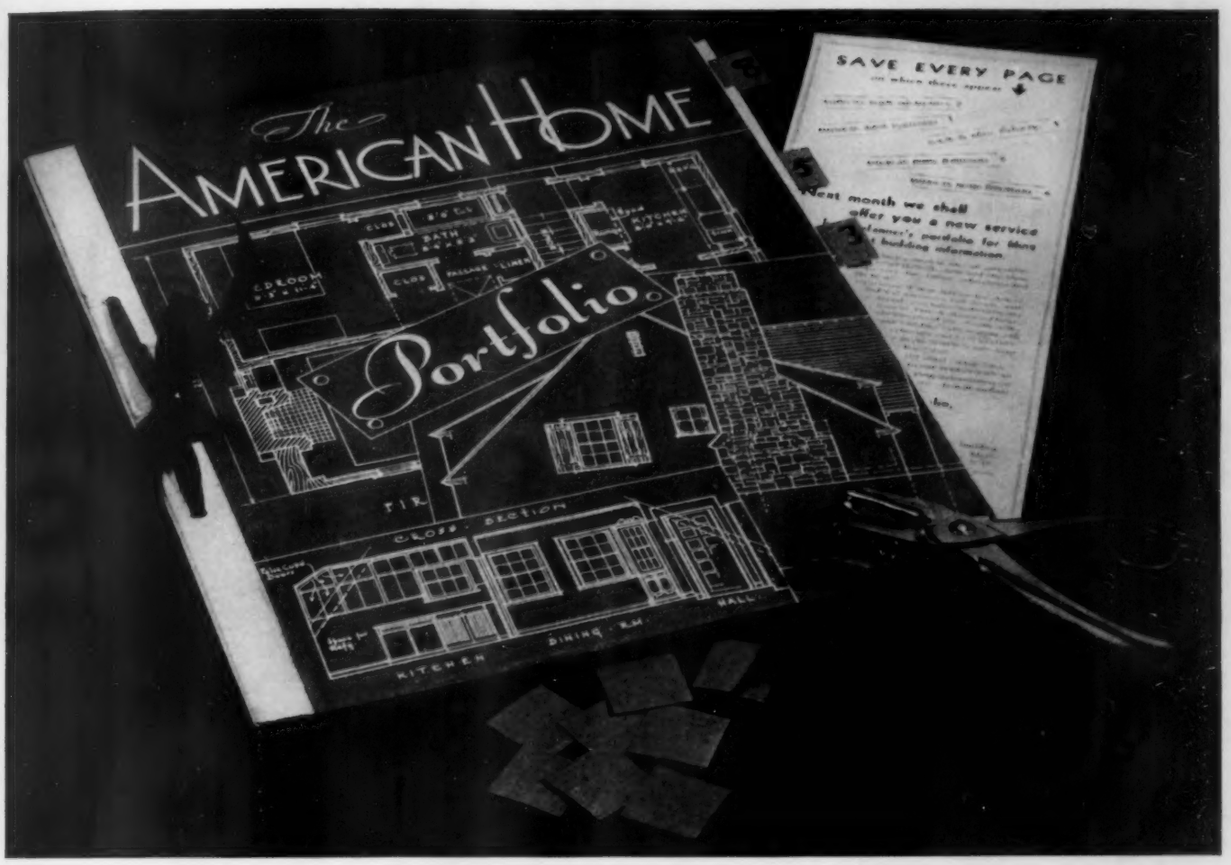
10¢
15¢ in Canada

The American Home

January 1935

The Cream of the Crop
The clean center leaves are the mildest lea
They Taste Better!
Copyright, 1936, The American Tobacco Company
LUCKY STRIKE
"IT'S TOASTED"
CIGARETTES
LUCKY STRIKE
20

The American Home *and the* N. H. A.



Every issue of this magazine carries several important articles showing house plans, exteriors, interior details, remodeling, ventilation, heating, lighting, and other building details.

The Portfolio

1. Knowing that thousands of our readers are keeping a file of this important material, the Editors have devised this handsome portfolio which is made of heavy board covers bound with an attractive set of blueprint plans, with a set of rings which permit you to easily insert the tear sheets from the magazine. We also supply you with an index and a complete set of tabs so that you may index according to the proper classifications, and, forgetting nothing, we are including a punch for putting neat round holes in your pages. Complete, postpaid 50c.

The Book on Remodeling

2. During the past year, THE AMERICAN HOME has published a number of outstanding examples of successful exterior and interior remodeling jobs. These have now been reprinted and are offered as The American Home Book on Remodeling. To get the widest possible distribution for this book, and to be of service to the greatest number, we price the book on Remodeling at 35c including postage.

The National Housing Act

3. A digest of the National Housing Act has just been made by the Editors of THE AMERICAN HOME. This digest will tell you what type of improvements, repairs and alterations may be financed under the Better Housing Program, the exact limitations on work, conditions of financing, etc. The digest of the Act has been made in direct question and answer form, and we believe answers all the questions the home owner wants to know about the N. H. A. The Editors have also listed 100 suggestions for repairs, improvements or alterations that are legitimate under N. H. A. loans. It is a check list to use on your own house whether you apply for a N. H. A. loan or not.

A COMBINATION OFFER

To get the widest possible distribution of this Portfolio, our new Book on Remodeling, and the digest of the National Housing Act, we are making this special combination offer.

1. The Portfolio, complete.
2. The digest of the N. H. A. with 100 suggestions for renovizing under this Act.
3. The American Home Book on Remodeling, giving 55 examples of successful exterior and interior remodeling jobs.

All Three, Postpaid, for Only 60c

THE AMERICAN HOME **Garden City, N. Y.**

CLIP AND MAIL THIS COUPON

THE AMERICAN HOME
Garden City, N. Y.

Gentlemen:

I enclose 60c.* Please send me, postpaid, your Building Portfolio, the American Home Book on Remodeling, and the digest of the National Housing Act with 100 suggestions.

Name .....

Address .....

*Remit with Stamps, Check or Money Order.

ON THE HEARTH OF THE AMERICAN HOME

From Mrs. Lewis Thomas, Griffin, Ga.

In the home of Mr. and Mrs. Walter Peterson, New York, N. Y.

In the home of S. H. Dewson, Bethlehem, Pa.

Home of Mr. and Mrs. Irvine A. Williams
Richmond, Va.

Home of Dr. and Mrs. Morris G. Reigart
Jenkintown, Pa.

Home of Mr. and Mrs. Danley D. Ranger
Attica, N. Y.

Home of Mr. and Mrs. John Kirkpatrick
Middlebury Center, Pa.

MRS. JEAN AUSTIN, Editor

CONTENTS

National Edition

JANUARY, 1935 VOL. XIII, No. 2

Cover Design by Florence Baran Wise

A Rambling Texas Home *Violet Richardson* 71

American Table Glass Has Ancestors *Grace McIlrath Ellis* 73

Green in the Garden . *William Longyear* 76

Twain Pillars . *Harriet Sisson Gillespie* 78

Key-boards for Family Serenity *Georgia West* 81

Eat Anywhere! 82

Stage-Craft in a Witch Garden *Lyman M. Forbes* 84

Greenhouse Oddities 86

A Two-Step Alteration . *Ernest Eberhard* 87

Let Freedom Ring . . *Mildred Peabody* 90

The American Home Portfolio of Fences . 92

The Same Two Perennial Questions *William F. Drewry, Jr.* 95

Winter Gardens . . . *Anne Dorrance* 96

January Is White Sale Time 98

Do You "Sleep Like a Log"? *Marian Robinson* 100

When Little Folks Live in the "Land of Counterpane" . . *Doris Hudson Moss* 102

Bargello Canvas Work . *Christine Ferry* 103

After Christmas—Budget the Toys *Irene Glenn* 104

When Your Husband Has a Party *Elizabeth Shaffer* 105

Better Breakfasts 107

Of Interest to You? 115

My Dear Kate . . . . *Louise Farley* 117

Laying the Cornerstone "Petit Point" *Alice Tisdale* 118

Garden Facts and Fancies *Leonard Barron* 124

Dollar Ideas 130

Home of Judge and Mrs. George W. Taylor
Racine, Wis.

Home of George L. Courtenay
Summit, N. J.

Home of Mr. and Mrs. L. I. Young
Burlington, N. C.

Home of Mrs. Emma Kuehne
Sheboygan, Wis.

LEONARD BARRON, Horticultural Editor

PUBLISHED AT 901 FRANKLIN AVENUE, GARDEN CITY, N. Y., BY THE COUNTRY LIFE-AMERICAN HOME CORPORATION. OFFICERS: W. H. EATON, PRES.-TREAS.; H. L. JONES, VICE-PRES.; R. T. TOWNSEND, SEC.; J. AUSTIN, ASST. TREAS. EDITORIAL AND ADVERTISING HEADQUARTERS: 444 MADISON AVE., N. Y. C. ADVERTISING OFFICES: PARK SQUARE BUILDING, BOSTON, MASS.; PEOPLES GAS BUILDING, CHICAGO, ILL.; SANTA BARBARA, CALIF.
COPYRIGHT, 1934, BY THE COUNTRY LIFE-AMERICAN HOME CORP. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.
SUBSCRIPTION PRICE $1.00 A YEAR. CANADA $1.5[illegible] FOREIGN $2.00. ENTERED AS SECOND CLASS MATTER AT GARDEN CITY, N. Y., UNDER ACT OF CONGRESS, MARCH 3, 193[illegible]

THE AMERICAN HOME
OFFERS THESE
SERVICE BOOKLETS

100,000 of these practical handbooks have been sold to our readers, and with the renewed interest in building, remodeling and decoration, the demand for this material has justified a complete revision of many of the old titles, and the addition of many new ones. In most cases the revised booklets are at least twice their former size.

All of the articles reprinted in booklet form have appeared in THE AMERICAN HOME. They are now offered in this series of handbooks at attractive prices. Please check the list carefully and order by number.

1. **THE AMERICAN HOME ARCHITECTURAL PORTFOLIO - - - - - 25¢**
   A pictorial history of American architectural details which you will find to be of great value. 24 pages beautifully illustrated with many illustrations of windows, doorways, porches, and other details.

2. **MAKING LILY POOLS AND ROCK GARDENS - - - - - - 25¢**
   Complete, detailed construction information with appropriate planting for lily pools and rock gardens. Illustrated with detail drawings and photographs.

3. **WHAT YOU OUGHT TO KNOW ABOUT ROSES - - - - - - 20¢**
   J. Horace McFarland; J. H. Nicolas; Romaine B. Ware; C. E. F. Gersdorff, and other famous rose specialists contribute their knowledge for better rose gardens.

4. **SMART INTERIORS - - - - - - - - - - - - - - 35¢**
   Smart, simple interiors by famous interior decorators. 72 pages, beautifully illustrated, complete descriptions, color schemes, etc.

5. **THE AMERICAN HOME BOOK OF HOUSE PLANS - - - - - $1.00**
   120 pages of houses—hundreds of them costing from $3,000 to $25,000 with complete floor plans, costs, etc. This is a new and completely revised book. If you are planning to build or remodel, you will find it invaluable.

6. **HOW TO MAKE YOUR OWN SLIP COVERS AND DRAPERIES - - 20¢**
   Well-known interior decorators describe in detail how to make professional-looking slip covers and draperies. Profusely illustrated with drawings and photographs.

7. **THE ORIGIN OF PRESENT-DAY ARCHITECTURE - - - - - - 20¢**
   A very complete booklet giving the origin and characteristics of present-day architecture. Beautifully illustrated by photographs and pen and ink sketches.

8. **SUMMER CAMP AND LOG CABIN PLANS - - - - - - - 20¢**
   Original, comfortable summer camps and log cabins designed by well-known architects.

9. **300 AMERICAN HOME RECIPES AND MENUS - - - - - - 40¢**
   Recipes by Alice Foote MacDougall; Louise Gibbons Gurnee; Clementine Paddleford and many others. 72 pages, beautifully illustrated.

10. **THE AMERICAN HOME PORTFOLIO OF PERIOD FURNITURE - - 50¢**
    This is an entirely new book containing many pages of illustrations and text with drawings of rare museum originals, photographs of modern reproductions which may be purchased, and the story of their famous designers. The furniture of Thomas Chippendale; Sheraton; Hepplewhite; Queen Anne; Robert Adams; Jacobean; Early American; Colonial, and Federal; Victorian; Mediterranean; French Provincial, etc.

11. **THE AMERICAN HOME BOOK ON REMODELING - - - - - 35¢**
    During the past year, THE AMERICAN HOME has published a number of outstanding examples of successful exterior and interior remodeling jobs. These have now been reprinted and are offered as The American Home Book on Remodeling.

A digest of the National Housing Act has just been made by the Editors of THE AMERICAN HOME. This digest will tell you what type of repairs, alterations, and improvements may be financed under the Better Housing Program, exact limitations on work, conditions of financing, etc. The digest of the act has been made in direct question and answer form which we believe will answer all the questions the home owner wants to know about the N. H. A. The editors have also listed 100 suggestions for repairs, improvements, or alterations that are legitimate under N. H. A. loans. This is a check list to use on your own home. We shall be glad to send it to you with our compliments if you will enclose a 3¢ stamp for postage.

THE AMERICAN HOME AH1-35
Garden City, N. Y.

Send me booklets Nos. .....

.....

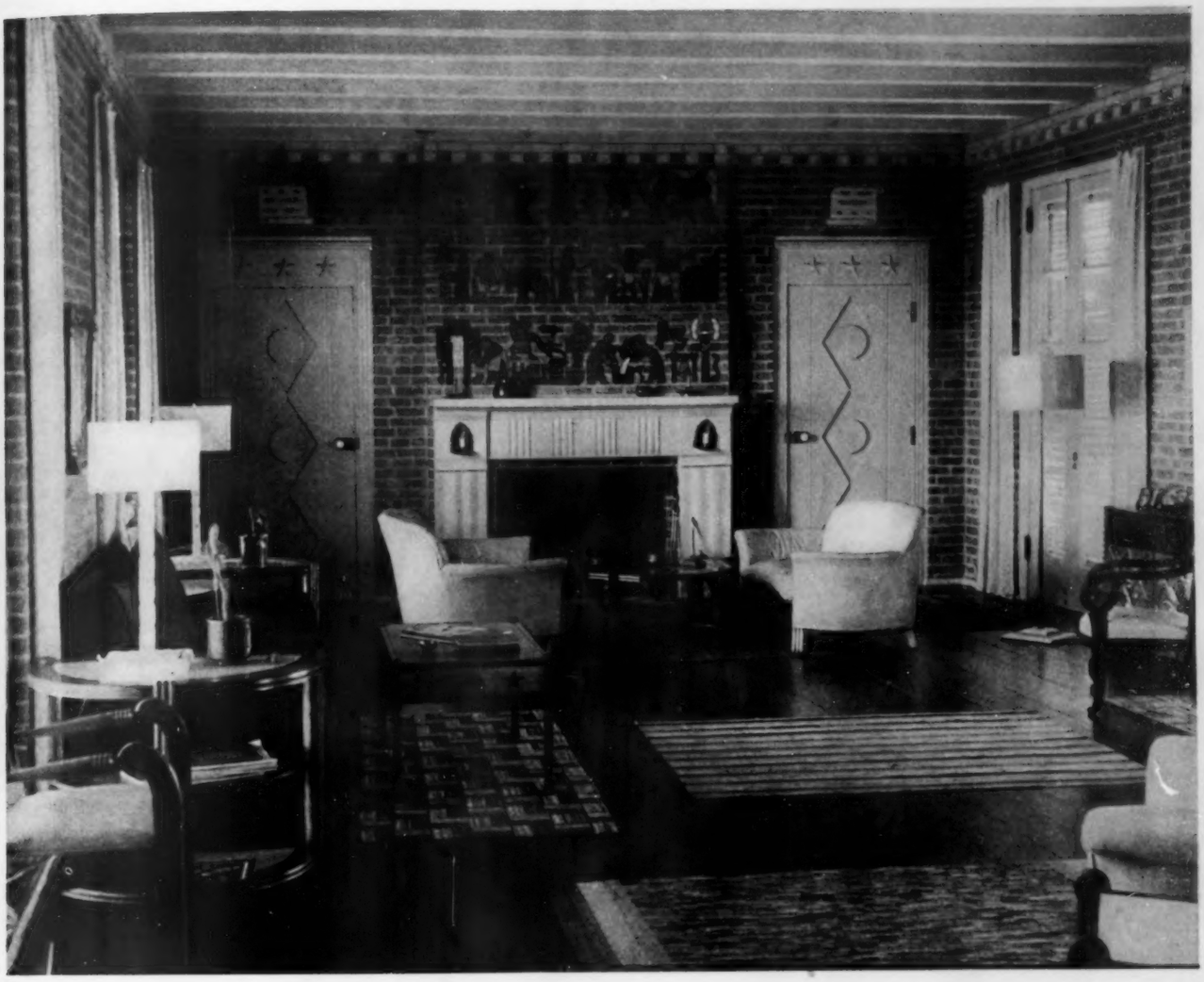
Also your digest of the N. H. A.

I enclose $.....

Name .....

Address .....

The Elbert Williams home in Dallas, Texas, is a modern house after the manner of the old Southwest, in which is developed a contemporary regional architecture which comes nearer to meeting the requirements of the section than has any transplanted style. David R. Williams, Architect



A rambling Texas home

Violet Richardson

The living-room ceiling in the Williams' home is painted gray-blue in contrast to the whitewashed exposed rafters and brick dentils which join the natural salmon-pink brick walls. The floor is dark random-width oak, pegged. Rugs are hand hooked after old designs, drapes a knotty cotton material in natural tone that picks up the gray-white of the mortar between the wall bricks. The mural on the chimney wall, done in earth colors, tells the story of the building of the Spanish missions in Texas. The pair of small sofas before the fireplace are upholstered in bleached white cowhide

IN PRESENTING this Texas house, with its rambling L's, its creamy brick walls, its great square chimneys, and its deep shadowy verandas which temper the blaze of the Texas sun, a house typical of the contemporary regional architecture which Texas is struggling to develop, perhaps a word about its antecedents will clarify its meaning.

A few generations ago, Texas, the last of her broad plains cut up by barb-wire fence and feeling herself grown civilized and wealthy and expansive, wanted something better for her children than the old rough and hearty life. The best was, after the manner of the old days, none too good. Texas was young and she hankered after a mellow old-world culture, a European sophistication. For her architecture, as for many things in decoration, she looked abroad.

And so cunning little Normandy cottages, French châteaux, and old English manor houses began to appear on Texas soil. Many of them were authentically and faithfully reproduced. But from these alien houses the fine sweep of the Texas landscape withheld itself with a firm disregard, leaving them cast up like transients on an unfriendly shore. Translated into local materials, transplanted types often lost their meaning. Few attempts were made to adapt them to the regional manner of living; they were unsuited to the changeable climate of the section as well as architecturally unsatisfying.

Scattered over the Southwest, from Louisiana through San Antonio, El Paso, and into New Mexico, are stone houses built a hundred years ago by the pioneers in the first flush of their prosperity, which still stand. Some of them were built by Germans, some by Frenchmen, others by Spaniards. They are purely functional houses, built of simple native materials and planned to suit the people and the climate, amply cross ventilated to coax the breezes in, thick-walled to keep the sun out and hold the fresh coolness of the Texas night well into the day. Utterly devoid of any ornamentation that was not structural, these serene old houses are still beautiful and they still serve. They speak eloquently the language of a colorful region.

In these old Texas houses David R. Williams, architect of the modern one shown, found the beginnings of a distinctive regional architecture. In them he sees a native style untouched by foreign influences, houses so right and satisfying that they seem built to blend forever with the color of the land, the flowers and trees, and the Southwestern sky. Using them as a basis for the best in modern trends, he has developed a transitional form showing the native architecture as it logically might have developed from primitive to contemporary had not its progress been arrested by an era of fad and affectation. The resulting style has been labeled "Texas" architecture, although it is now, after six years, influencing the general run of building throughout the entire Southwest. It comes nearer to meeting the requirements of the section and the

A modern dining room, fresh and intriguing in every line and color. The smoky blue walls, horizontally paneled, with narrow glazed white beadings and a white star and scallop mold at the ceiling, find accent in bronze plaque and centerpiece and chair seats of apricot brown suède. The rug is pieced of natural sheepskins, with their tones ranging from warm creamy white to very light brown

native cedar plantings. Mesquite trees cast their lace-like shadows on the southeast terrace, where a spring-fed stream forms an angling boundary.

As the house developed, architect and owners believed that it had an individual quality that demanded interiors perfectly in keeping. The architect turned decorator. With the exception of a few original native pieces, he designed especially for his house all of the furniture which he used in the interiors. The early and perhaps ideal relation of cabinetmaker as supplementing artist to the designer and architect was thus achieved. All mantels, doors, beaded ceiling rafters, lighting fixtures of copper and tin, carved wood details, lamp bases and cabinets were also made on the job. Nena Claibourne, interior decorator, acted as assistant and critic in the designing and execution of draperies and upholstering. The owners have added nothing to the decoration without a kindly consideration of the architect's point of view. [*Please turn to page 120*]

rules of simple good taste than has any other transplanted style ever done.

The Elbert Williams home in Dallas, shown here, is one of the most recent of this architect's designs. It is a good house, fitted to the region, neither old nor yet quite what we have learned to call modern, but a blend with a decided Southwestern flavor making a satisfying and livable indigenous whole. The house faces north and is built in a sheltering L around long brick-paved verandas, as were many of the early houses. Walls are of brick painted a pinkish white. Tall doors and windows, deeply recessed in the thick walls, are fitted with slatted shutters. The main unit is two and a half stories, with living room on the first floor and bedroom above. Full length slip-head windows in north and south walls insure breeze-swept comfort in living and sleeping quarters. The center unit, forming the L running south, is two stories, housing the kitchen and garage with extra guest quarters above. A low rambling L running back north provides ample servants' quarters.

Landscaping, in the spirit of the house, has enriched the spacious grounds with plantings of native tree, flower, and bush. Native celsia shrubs mass their lilac bell-shaped blossoms against the creamy walls. Slatted shutters on doors and windows are painted a blue-green picked up from the small

This bed of exquisite design and workmanship, in a young girl's room, is shown to suggest the wealth of handwork and attention to detail that is found throughout the house

Odd pieces of colored glass that were very popular from 1860 to 1890. In the back row are a Vaseline Hobnail creamer, Daisy and Button castor, Inverted Thumbprint goblet, and Hobnail Cranberry vinegar cruet with Milky Hobs. In the front row starting at left: amber Hobnail cruet, amber Thousand Eye toothpick holder, Amberina fingerbowl, Daisy and Button toothpick holder, Daisy and Button bonbon dish, Amberina creamer

American table glass has ancestors

Grace McIlrath Ellis

NANCY WARE says that she undoubtedly offended against home furnishing canons, when she combined grandmother Ware's old waterpitcher, compote, and pickle dishes, with a set of perfectly new plates and goblets, and thus achieved the glass ensemble which launched her entrance into homemaking!

But I thought it an extraordinarily clever and individual thing to do. In the first place the ensemble itself was "in key," thanks to the knowledge of table glass—Early American genuine, and Early American reproduction—with which Nancy had armed herself. Thanks, too, to the versatility of modern glass manufacturers who are turning out such characterful glass in the Early American spirit.

In the second place, pieces of old family glassware of American make are well worth cherishing, and in some places other than the top cupboard shelf where Nancy's pieces were found. But their table use has held many pitfalls for the unwary. Combine them with some of the more sophisticated of modern glasswares, and their charm vanishes like fog in a desert.

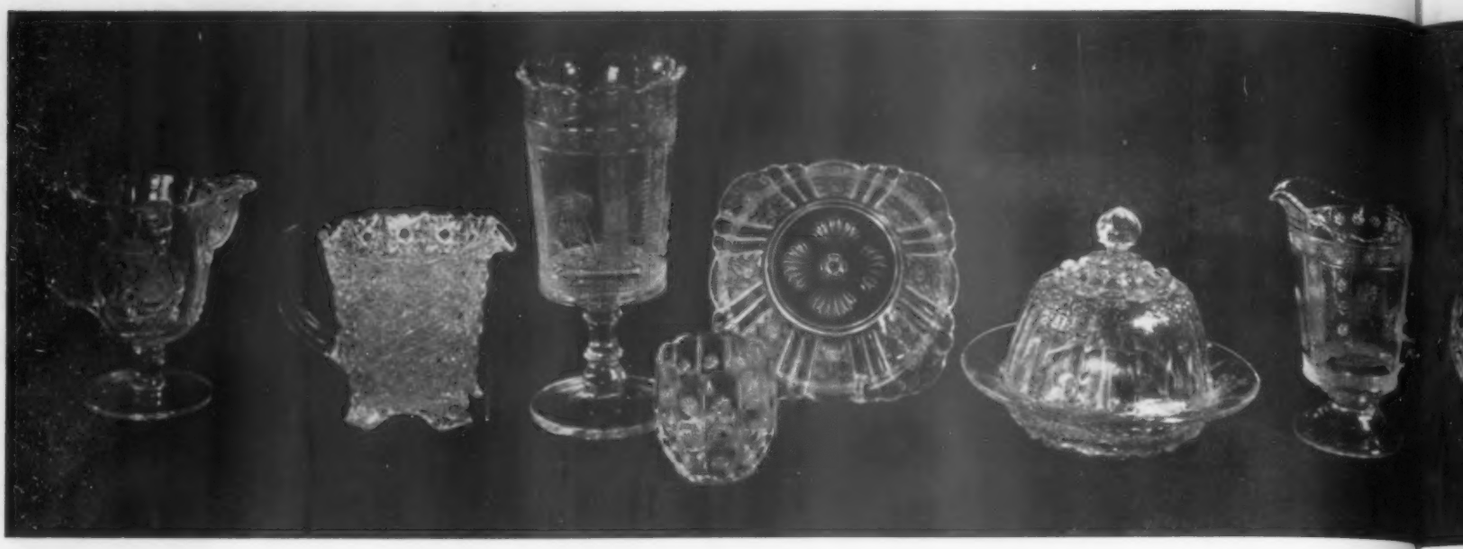
Set yourself, on the other hand, the task of matching them in enough genuinely old pieces of the same pattern to allow you to set a generous table, and you've mortgaged your time, temper, and pocketbook, sold your soul's peace, set yourself at the mercy of haggling antique dealers, and carved out the pattern of both your dreams and nightmares, for untold months to come. In short, you've become one of those fitful, moody, sometimes endearing, but utterly objectionable and half-mad, but always enthusiastic, creatures—an old glass collector.

"And *one* of those in *any* family," says Nancy, her eye combing my hatbrim for the customary cobwebs,—— "is plenty." To which I solemnly assent. The pursuit of old glass is a fascinating business. But equally fascinating might be the fitting return to the tables which they once proudly graced, of such worthy old pieces as are already in the family.

This plate in the charming Rose-in-Snow pattern is a good example of the fruit and flower designs which ran riot in the '70's-'80's

Collectors no longer hold up hands of horror at a coalition of reproduction and real. Too many forthright folks of the Nancy-calibre, have been grouping together under their roofs, or chandeliers, things which they have long cherished, and things which they have just chosen, and have achieved distinctive homes thereby, for the finger of scorn to have retained its one-time starch. And if rooms need no longer be all "antique mahogany," or "unpolished oak," "maple reproduction," or "polished bird's eye," then there is no sensible reason, surely, why table glass need be all old or all new, all colored or all clear. It's the ensemble—the spirit and effect of it—which counts.

Good old pieces and poor reproductions do not combine any more gracefully than bad blood and good. And all the reproduction "dime store" glass of today is not good imitation. But fascinating things are being made. One manufacturer is turning out a number of pieces in crystal



Fruit and flower patterns were popular as early as 1870. Above are some of the late pressed glass patterns: "Actress" cream pitcher, Daisy and Button cream pitcher, Egyptian celery vase, Moon and Star toothpick holder, paneled Daisy butter dish, paneled Grape pitcher

hobnail, which are such faithful copies, even to bulbous pitcher curves and applied handles, that no ancestral hobnail tumbler but could mingle with brothers and sisters of more recent lineage, without condescension.

Most of the reproduction Early American glassware, however, is not reproduction in the truest sense of the word. Table settings and the type of glass-pieces which they demand, have changed considerably in the last half-century. In producing a modern glass which will combine, in spirit, with Early American furniture, manufacturers have made no attempt to make exact copies of definite old patterns and shapes. Rather new patterns have been designed which carry the contours and something of the spirit of the authentic old.

The inspiration for Nancy's ensemble, for instance, were the remnants of grandmother Ware's old Westward Ho!—a lovely historic glass of the 1870's in which the outstanding feature is a frosted design in high relief, depicting characteristic pioneer scenes. The compote knob is a frosted, crouching Indian. A pattern so distinctive needs carefully selected companion pieces. Nancy's inspired choice was the very new unpatterned frosted ware whose contours breathe a definite "Early American 'camphor glass'."

The safest thing to do with glass, as with other period reproductions, is first to absorb a bit of the history and characteristics of the genuinely old, so that one may be sensitive to the virtues or vices of its successors. Since table glass is a commodity comparatively new, even *old* glass is not old as one reckons age, in furniture, for instance.

It is easy to understand why the cupboards of our Colonial ancestors contained little or no glassware, when we learn that until 1800, it took at least two years to complete a glass pot—the earthen vessel in which the glass-making materials—sand, flint, etc.—were blended. And that until 1827 each piece of glassware was blown expensively, by human breath, from the end of a glass-blower's pipe. The first American-made glass, moreover, was not for table use. It consisted of less frivolous articles, such as bottles, lamps, and window glass. Not until 1739 did a venturesome German by the name of Caspar Wistar set about with blowpipe, marvel and shears to supply American housewives, in his South Jersey vicinity, with anything which approached table-glass. Until 1780 he was able to advertise a limited output of flasks, demijohns, mustard pots, and spice jars, mostly in shades of a smoky brown and a dull but lovely blue.

In 1763 Baron Steigel launched his historic enterprise, which lasted until the War of the American Revolution, and which left in its wake a comparative handful of light-weight, resonant flip glasses, pitchers, salt dishes, tumblers, etc., in clear glass ornamented with colored enamels, or in the lovely blues, amethysts, greens, and plum shades for which he achieved lasting fame. But the vibrant Steigel ware was far too expensive and fragile to leave any but "museum remnants" for our generation to cherish. Such pieces as *do* remain had best be kept under lock and key, and any taste for colored blown glass satisfied, at least partially, by the fascinating modern Mexican blown ware, which in "bubbles," irregularity of shape, coloring, and pontil markings most certainly resemble the old glass of the South Jersey and Ohio factories which sprang up following the Wistar and Steigel enterprises.

In 1827, however, occurred the incident which revolutionized the glassmaking industry, not only in America but throughout the world. This was the perfection, at a struggling little factory in Sandwich, Massachusetts, of a glass pressing machine. Such a machine pressed liquid glass into

Courtesy, Mrs. J. F. Cranford

Between 1870 and 1890 frosted patterns similar to those shown at the right were popular. Starting at left are Westward Ho! water pitcher, Polar Bear goblet, Westward Ho! butter dish, Polar Bear tray, Frosted Stork ABC plate, crackle glass compote on a frosted hand base mount

Here are some of the early pressed patterns: Four Petal bowl, Thumbprint sugar bowl, Sandwich salt dish, Diamond point celery vase, Sandwich cupplate (for holding cup while drinking from saucer), Sawtooth spoon holder, and Excelsior bowl. These were very popular from 1850 to 1870

an iron mold, evenly, rapidly, and without the expensive lung power. Molds were made usually in two, four, or more parts. And the thin ridges left by mold intersections along the sides of goblets, compotes, etc. may be detected in old pressed pieces which have been handed down to us by our grandmothers.

The Sandwich factory continued in operation until 1890, producing, along with the other factories which sprang up like mushrooms, throughout the country, a vast quantity of glass. Very confusing has been the tendency to apply the name "Sandwich" to all pressed glass of the period, whereas only a small fraction of the pressed ware made between the discovery of the pressing machine, and 1890, the date when the Sandwich factory was closed, was really made at Sandwich.

The name Sandwich we more correctly reserve for those early pieces of lacy and brilliant flint glass—glass whose lead-flint contact gives it a bell-like ring—which were distinctive with the Sandwich factory and the first of its pressed glass output. Baryte earths produced the silvery brilliance we note in early and genuine Sandwich ware.

One of the first Sandwich pieces was a heavily festooned water glass. Followed the Lafayette salt dishes of 1827, and then the cup-plates in which our ancestors rested their teacups while they drank elegantly from their tilted saucers,—and for which the Sandwich factory became justly famous. Into these the glassmakers pressed pictorially the news and history of the day. The tiny flower-patterned one in the photograph sparkles like the proverbial dewdrops, rings like a bell when tapped, and it has the delicacy of vibrant lace in appearance.

The success of the cup-plate led to the production of larger plates, round, octagonal, and square, first in clear glass, then in yellow, amber, blue, green, rose, cranberry, opalescent, and milk-white. Happily some of these plate molds are still in existence and being used by modern factories. And the fortunate possessors of a piece or two of old Sandwich may add a set of modern salad or dessert plates in identical or very similar patterns. Reproductions of this early Sandwich "lace" glass are usually more expensive than ordinary pressed glass reproductions, but English, as well as American, factories are producing some pieces whose vibrant charm justifies a fair price, and association with their estimable ancestors.

By 1840 the Sandwich factory was making a variety of glass pieces including water sets, with trays, and tumblers or goblets to match, and occasionally whole dinner services. By 1864 the lacy type of glass had been discontinued. The making of blown glass had practically ceased. And with the substitution, first in 1864, of soda-lime flint for lead flint, glass was no longer resonant.

The era of inexpensive pressed glass had been launched. The Civil War was over. Housewives everywhere were hungering for something attractive, inexpensive, and new. Pressed table glass filled the need. And its making became a profitable enterprise. Until the cut glass of the 1900's swept its remnants into the less accessible shelves of the china closet, pressed glass was the glass of the day.

Though much that we now say about this old pressed ware is bound to be conjecture, nothing adds more to one's pride in possessing a piece—nor to one's pleasure in choosing its modern tablemates—than to know its original pattern name.

It is not possible here to describe so accurately the more than 400 glass-patterns popular between 1827 and 1890, that glass lovers may identify by design whatever bits of grandmother's pressed ware have been left to them today. Some of these patterns were popular but a year or two. Others, like the dewdrop and

[Please turn to page 110]

Old milk-glass pieces combine beautifully with milk-glass reproductions. Made in an early day, opaque or milk-white glass did not become popular or profitable until 1870. At left: Latticed-edged compote, Hen-on-a-nest mustard dish, Forget-me-not bordered open-edged plate, Grape goblet, bowl with colored design in relief

George Stagg

Green in the garden

William Longyear

Happy is the man who has discovered the design, the color, and the cool beauty of foliage in the garden. This article tells how the author developed an entrancing garden where shade dominated, green played a magical rôle, and flowers were few. Lack of blossoms does not mean lack of beauty

MANY people think of gardens in terms of gay flowers continuously blooming from early spring to late fall. The novice soon discovers, somewhat to his discouragement, that most flowers bloom for a comparatively short period and then rest for months. Some plants such as the Virginia Cowslip (Mertensia) bloom and entirely disappear. Others such as Iris continue developing attractive foliage after they bloom and are much in evidence throughout the summer.

The pictures shown here were taken late in June in a garden heavily shaded by low, overhanging Dogwood trees. Preferring the billowy white blossoms, the clean foliage, and later the bright red berries of the Dogwood to the usual open sunny garden, we decided to spare the trees and to experiment with a "shade garden." In the short period of two seasons the results have been most gratifying. Let me give a verbal "close up" of how it was done, hoping I may suggest the way to those who in their enthusiasm for brilliancy overlook the rich design and color in the foliage of a green garden.

For year-round beauty a garden should be at least fifty per cent evergreen. These serve in summer as a background for other plants and continue cheerfully into the winter to the satisfaction of both bird and man. Yew, Pine, Hemlock, and other "needle foliage" or coniferous evergreens present a mass effect and act as rest space, one of the most important elements in design. Every designer, whether he be an architect or one who works with textiles, knows the value of quiet areas which are all the more necessary in a busy, broken pattern such as a garden presents. Variety which offsets monotony is another important design principle. Evergreens fill all requirements in horizontal and vertical masses. Consider for a moment the Sargent Juniper, Creeping Juniper, and Mugho Pine, all horizontal, ground-hugging shapes. The Japanese Yew is slightly taller but still horizontal in effect. Then there are those which compromise being neither sprawling nor lanky, among these are Hemlocks and Pines. The sentinels of the family are tall and straight in the form of Arborvitae, Cedars, and Hicks Yew. All of these present not only great variety of form but also a wide range of bronze, gray, and blue-greens. In winter several varieties lean toward gorgeously rich copper tones.

In all good design the effect of the whole is more important than detail. This does not preclude beauty and variety in detail which is found in the branch and foliage structure of all evergreens. The Arborvitae has flat, lacy, frond-like foliage; Pines and Yews lift their fingers toward the sky, the Hemlock personifies limp gracefulness.

Hemlocks are the most satisfactory evergreens to grow under

taller trees. They have great charm in their drooping, graceful structure and are gay in early summer when the bright yellow tips of new growth contrast with the deep, dark green of the mature foliage. Against the taller Hemlocks we banked Kalmia, Rhododendron, and Leucothoe, all shade-loving evergreens. These of the broad-leaf evergreen family make a beautiful pattern both in design and color against the soft, less tangible Hemlocks. In early spring the Kalmia and Rhododendron are crested with color and then continue producing delicately shaded new leaves, clean and fresh, throughout summer.

Leucothoe, a broad-leaf evergreen, produces festoons of tiny little flowers and grows more beautiful in winter with its varying shades of rich red leaves. Incidentally Leucothoe is one of the easiest of all shrubs to propagate by means of clippings. Many times I have developed a branch, accidentally broken off, into a most satisfactory plant. The younger stems may be pushed into cool, damp earth to a depth of six or eight inches. Under the evergreens is an ideal place to propagate the clippings as the soil conditions and partial shade are likely to be satisfactory.

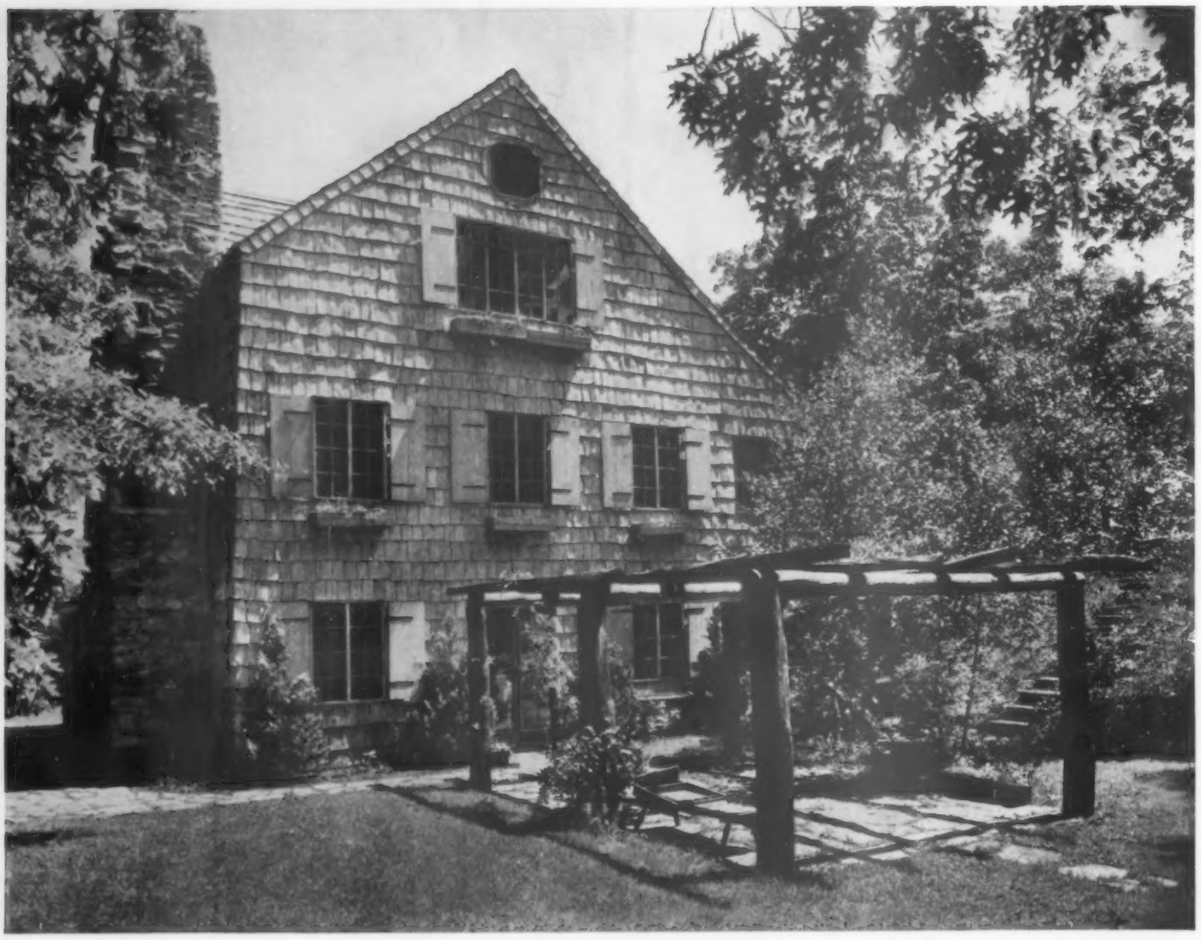
So far I have described only background planting which is indispensable for the boundaries of the garden and against the garage or house. Let us now consider the smaller plants, many of which may be easily identified in the photographs. Ferns are among the most charming of all foliage plants. They glory in shade and present a great variety of size and design from the delicate Maidenhair to the tall, tropic-like Ostrich Fern. Several species are evergreen, among these are the common Polypody and the Christmas Fern, which retain their grace well into the winter. Of course the taller Ferns should be planted in the background while the little ones border the path or lawn. Ferns should be transplanted early in the spring before the fronds have uncurled. Perhaps the loveliest of all decorative notes in the spring are these uncurling Fern fronds. If your local glens do not offer plants, they may be secured from most growers.

While Iris grow best in full sunlight, they do well in partial shade as they blossom before dense tree foliage develops above. They then continue to give an excellent design note in their vertical leaf fans. As summer progresses the occasional brown Iris leaf may be removed and in late summer the entire fan neatly clipped as it droops.

One of the finest contrasting notes is provided by Ophiopogon Jaburan with its lovely white fountain of leaves and delicate orchid-color spikes of flowers. On Long Island this little plant retains its foliage the year round.

Of those smaller plants which thrive in the shade I am especially enthusiastic about Violets. The common blue Violet when given plenty of peat moss, a place of its own, develops flowers and foliage in astonishing quantity and size. To show their appreciation several clumps offered flowers on the first of November—rather unusual courage for a common little plant. After the flowers have gone the heart-shaped leaves grow to six inches in diameter and provide a deep, thick mass of green which lasts throughout the summer. Lastly and most lowly are the ground-cover plants—the small creeping ones which climb over rocks or fill in the spaces between their taller neighbors. In my experience nothing is equal to Pachysandra for year-round beauty. Pachysandra is a native of Japan. It thrives and multiplies in the dense shade and has no serious enemies. Rooted cuttings, when planted six inches apart will soon multiply into a solid tapestry of graceful foliage. This plant serves much the same purpose along shaded garden borders as the frame on a picture. Ivy and Myrtle are also satisfactory as ground covers and are nearly evergreen. There are several forms of Ivy ranging from the common large leaved English to the small compact form. Also

[*Please turn to page 126*]



Twain Pillars :: a made-over barn

Harriet Sisson Gillespie

This remodeled 150-year-old barn stands on a lovely wooded knoll on six acres of rugged, rolling country and is now the home of Dr. and Mrs. C. A. Denehy, of White Plains, New York

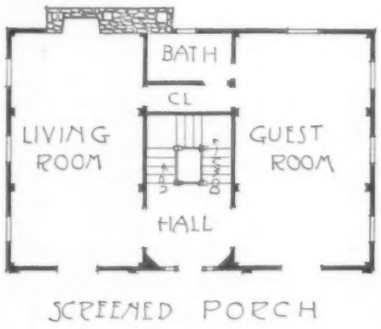
THE ineffable charm of this made-over barn, tucked away out of sight among the hills of Redding, Conn., haunts the memory long after it is lost to view. It not only borrows its distinction from its appealing renaissance by Milton Dana Morrill of Norwalk, Conn., architect of the restoration, but also to a certain veneration of spirit, inevitably inherent in the wood of very old buildings.

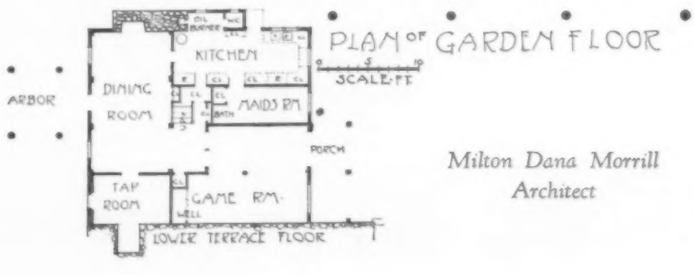
For more than 150 years the old red barn had stood alone and aloof beside the post road and while the erosions of time and the rigors of New England winters had taken toll of its weathered walls, nothing had been able to daunt its gallant courage. And, singled out for rejuvenation, it was moved back among the trees.

Linked by pleasant memories to Stormfield, Mark Twain's Redding home, whose property it adjoins, the old landmark, in fair fresh guise, is not only enjoying the old familiar scenes but the flavor of a great personality as well. The reason Twain Pillars was selected by the owners, Dr. and Mrs. Cornelius A. Denehy, of White Plains, as a suitable name for the place is that the massive concrete pillars upholding the veranda roof came from Stormfield.

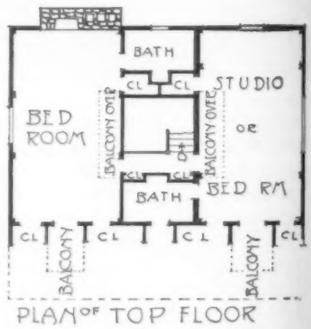
The brick paving the dining room floor were those from a terrace on which Mr. Clemens had spent many happy hours. And to the friends who remain, his spirit still seems to dwell among these hills.

Nature has left little in this delectable region, eulogized by the Master of Stormfield as "a spot in which to rest one's soul," and it appears as if she had chosen the immediate site of the house for special marks of her beneficence.





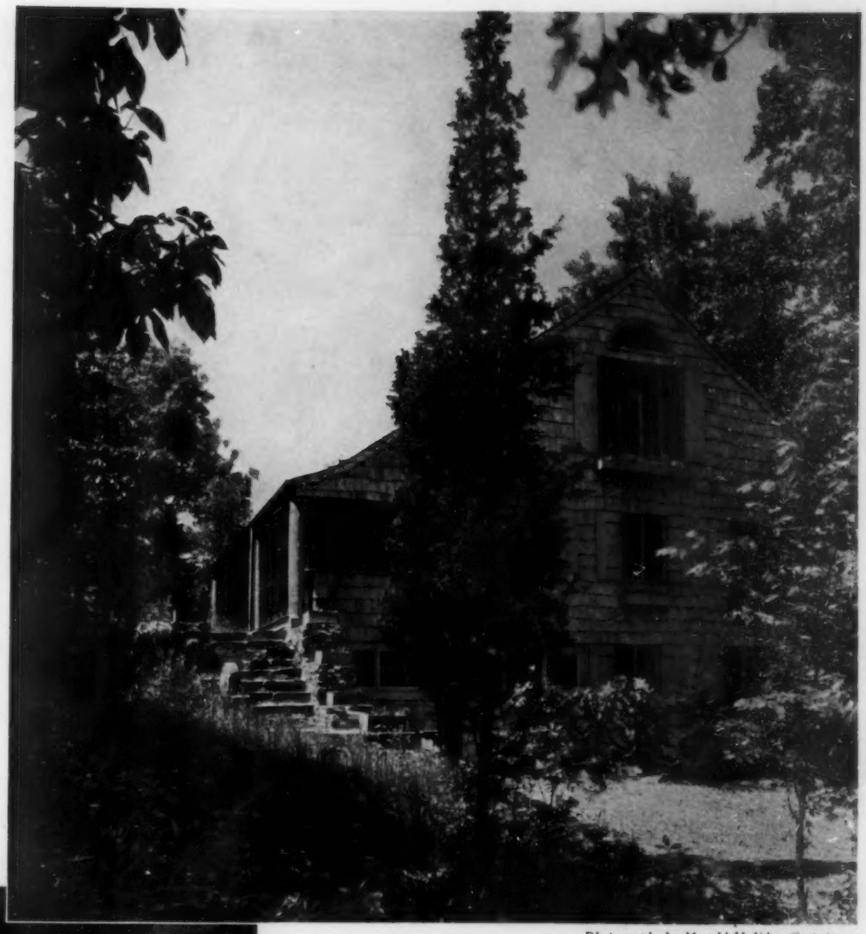
Milton Dana Morrill
Architect



Built on a lovely wooded knoll on six acres of rugged, rolling and "typically Connecticut" country, the location is ideal. From the peak, a rambling hillside grown thick with moss and bracken slopes gently to a woodland pool.

To the south it overlooks the lovely valley of the Saugatuck, where low-lying hills frame little hamlets among tranquil valleys with the Berkshires beyond, all misty and blue on the horizon.

In selecting an architectural style obviously suited to the varied, pictorial character of the terrain, Mr. Morrill felt there was but one solution to the problem and that was a house on different levels, invariably an ingratiating type. Like a garden



The name Twain Pillars was selected because the massive concrete pillars upholding the veranda roof came from Stormfield, the adjoining property, which belonged to Mark Twain

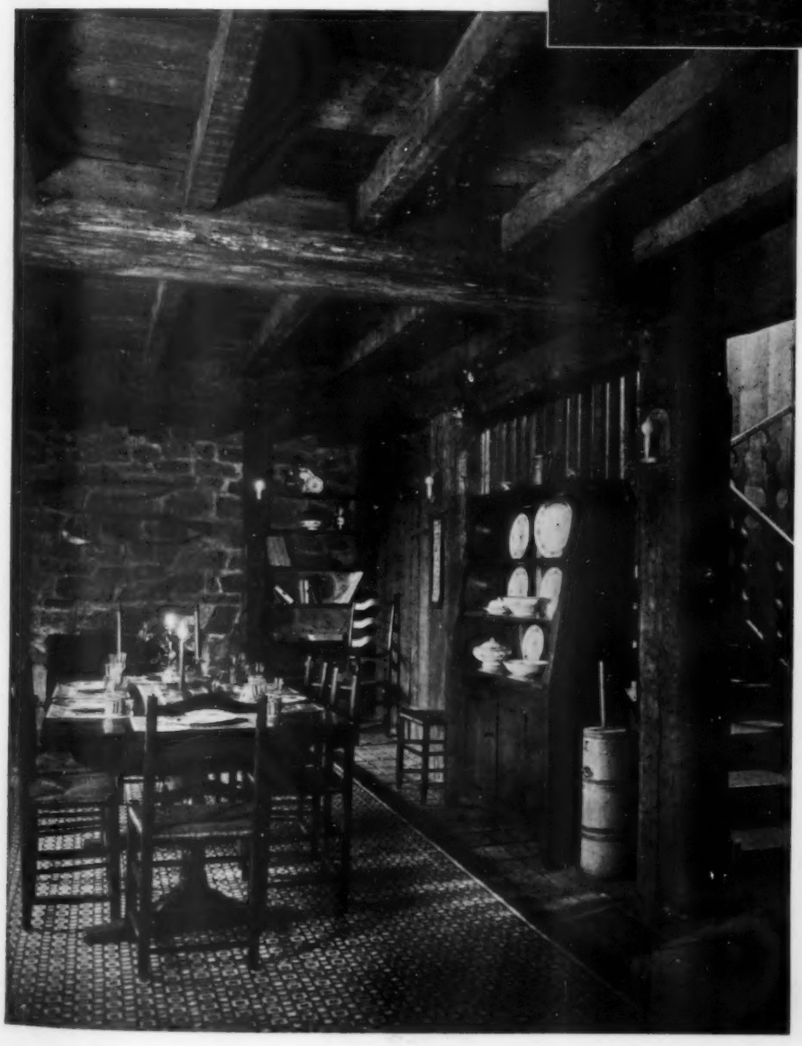
gate, it at once suggested romantic objectives, a promise the designer delightfully fulfilled by creating a series of lovely vistas at every plant.

In order to focus and frame these charming perspectives, he added a vine-clad arbor off the dining room and a screened porch leading to a wooded garden from the living room both of which make outdoor dining possible.

Then, as a final deft touch to type, he hung jolly little balconies from two upper bedrooms, each with its private bath, to overlook the lake, made by damming a brook which flowed through the property. One part of the lake is dredged for swimming, the shallower parts planted to waterlilies.

Into this background of indescribable beauty and serenity, the made-over barn, garbed as in the golden period of life has become once more an integral part of its environment.

And yet, though the lapse of years has left indelible scars on the friendly façade, the enduring quality of native oak has put new life into the old walls and Twain Pillars has the vivacity of youth.



Photographs by Harold Haliday Costain

Within the enchanted interior, the wizardry of old woodwork casts its magic spell and time turns back to the days when the early artisans first revealed the beauty which lay in rugged oak timbers and honest craftsmanship

To the quiet charm of early American, the architect has lent a fresh note of piquant interest by the old hand-split cedar shingles which, warped and shrunken by time, now trace their wayward course over walls and roof.

Set low to the ground with but two stories visible at the main elevation, the house is deceptive in size. But the floor plans provide for nine rooms and four baths, exclusive of the chauffeur's quarters over the two-car garage.

From a wooded ridge above the house, a private driveway leads to the hospitable main entrance, thence down the slope to the garage. Built against the woody terrace, an informal flight of steps makes its way to the low hung veranda and the lovely front doorway.

The architect has achieved a happy disposition of floor space by grouping the rooms about the spectacularly beautiful stairway as the pivotal center. Due also to judicious planning, he has oriented the important rooms so as to allow each the full enjoyment of the many natural beauties of the surroundings.

On the lower terrace there is, beside the captivating dining room, a cheerful games room, maid's room and bath, and an unusually interesting service wing. The latter, light and airy, is especially planned to save steps.

Innumerable cabinets and closets are placed where they are most needed and included in the equipment are a modern electric range and electric refrigerator. Within easy reach of the laundry is a wall-enclosed drying yard.

Incidentally, or primarily rather, since in these days it has come to be so important an item, is that the house is not only built of the best materials after the most modern methods, but it is thoroughly insulated against heat, cold, and sound. Besides an oil burner there is also a vacuum vapor heating plant. Water is

H. Warren Billings, Interior Decorator

supplied by an artesian well, with a deep-well pump.

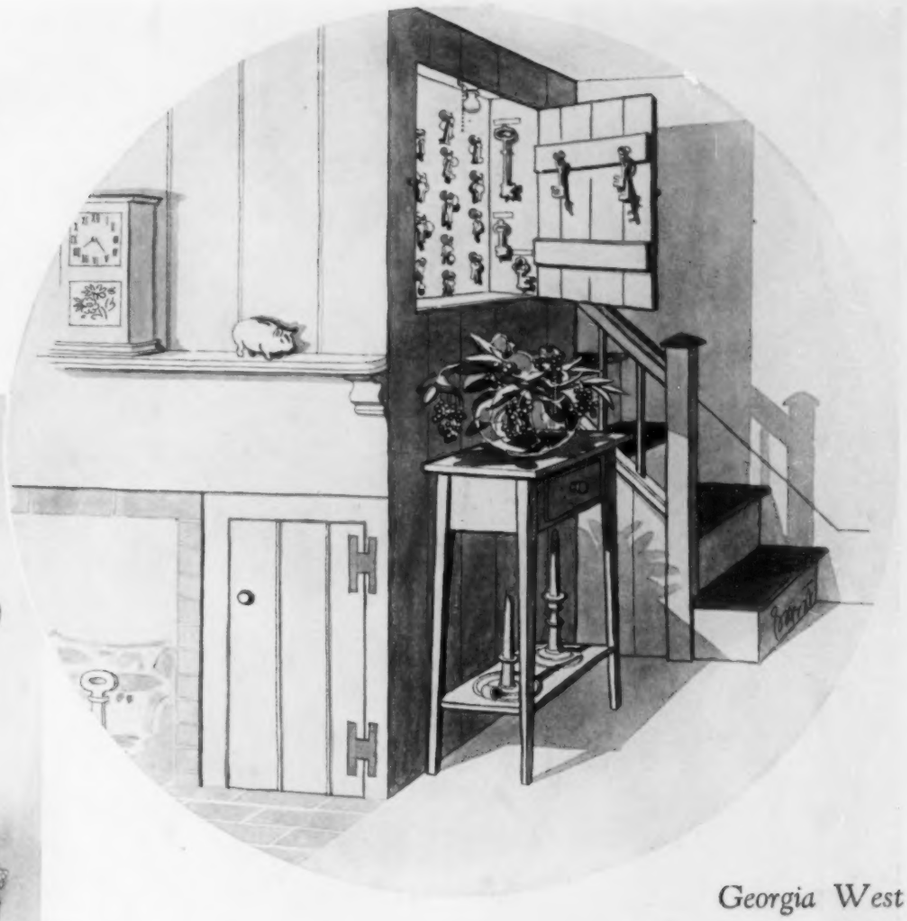
In every detail the architect has closely followed American precedent and one thrills to the art and artistry of oak paneled walls and timbered ceilings, put together with wood pegged joints, in the true spirit of the early pioneer builders.

Nowhere is early American tradition so delightfully realized than in the utterly refreshing dining room with its air of spontaneous gayety. In through the pleasant, chintz-hung casements come the warm fragrance of sunny slopes and the spicy scent of pine and bracken on the rambling hillside.

Here, lovely paneled walls invite the attention, and the great timbered ceiling of historic memory makes a poignant appeal. It came from the old Barker House, one of five spared by the British when they burned Norwalk. Illumined in the light of tradition, it not only carries with it the flavor of Washington's brilliant campaign in Connecticut during the closing days of the Revolution, but as an authentic original, it

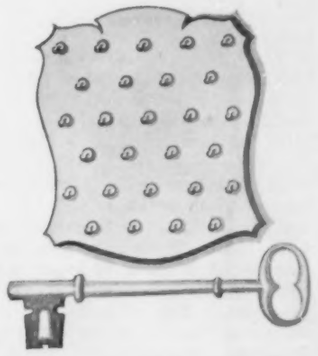
[*Please turn to page 116*]

Key-boards for family serenity



Georgia West

IT's things like having to search wildly for the car keys when there is just barely time to make your morning train, like spending three long weeks getting a fall wardrobe ready to take Sister Susie back to college and then discovering that she has misplaced all the keys to her luggage since coming home, like getting the family rounded up for a week-end at the cottage (with a guest or two lined up) and then realizing that the keys to the place have completely vanished, and so on, that bring on old age. There may be one member of the family who is a marvel of efficiency and never loses anything, but the chances are that the rest of them are engaged in a more or less continuous game of treasure-hunting for things either lost, or so well put away that it amounts to even worse.



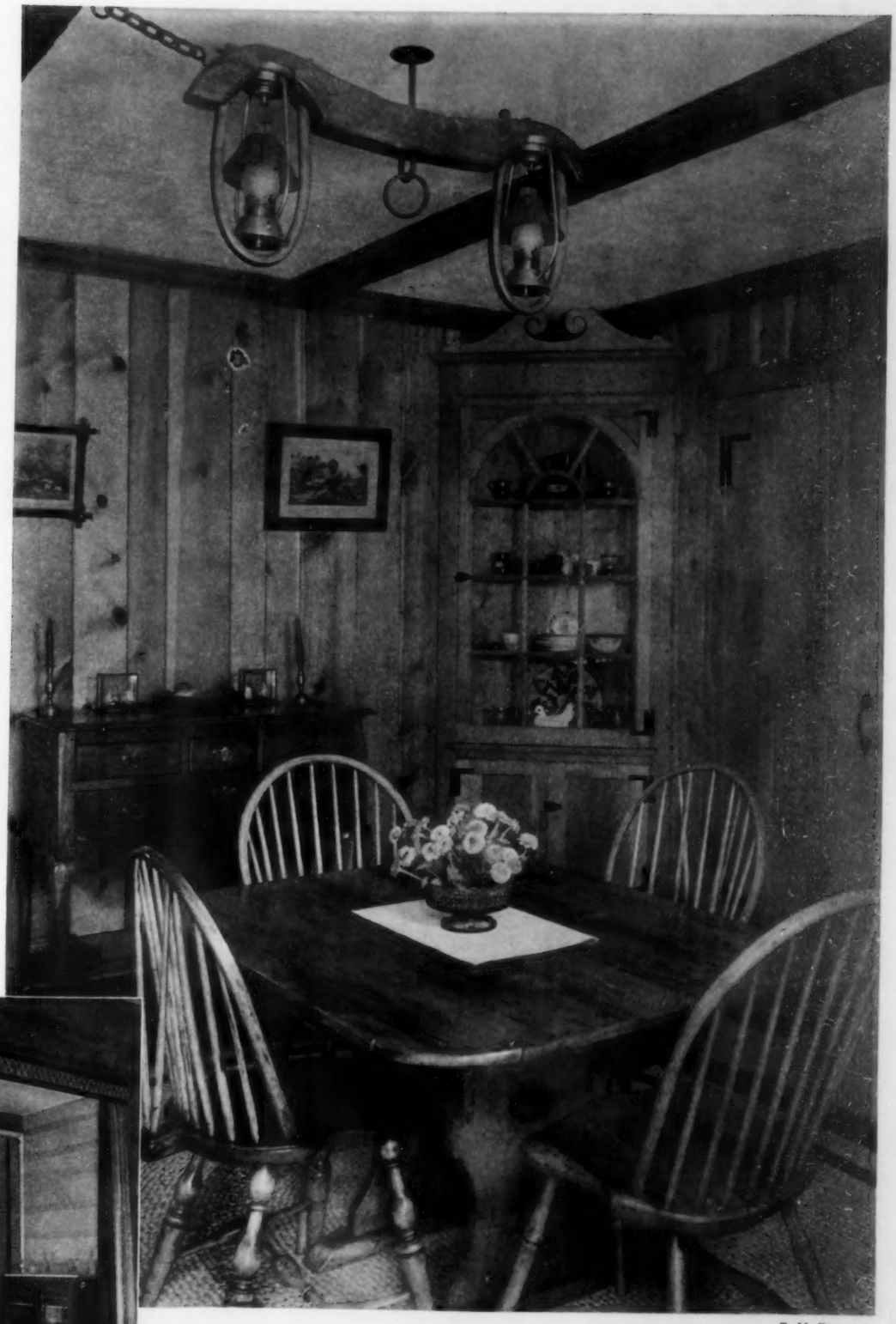
FOR AMERICAN HOME readers, therefore, are suggested a number of ways of keying your household to a fine tone of serenity regarding such matters. In an old house, there will surely be one of the many little cupboards which can be dedicated to such a purpose. In a conventional modern dwelling, why not transform the inside of some accessible closet door into such a key-board? And if you live in a rented apartment or house, you can defend yourself grandly against turmoil and confusion by hanging your keys on a wooden shield such as the one illustrated, and moving it with you when you go. The three important things to see to, in creating a key-board for your household, are: (1) accessibility, (2) direct, clear lighting, and (3) having each key tagged.

EAT ANYWHERE!

In a kitchen of real New England flavor, shown below, with its pine cupboards and cozy wallpaper, one corner with two windows has been set aside for breakfast, for all meals for the children, and for the grown-ups on the maid's day out. The photograph shows the kitchen cabinet and sink, besides the breakfast corner; unseen are the stove and refrigerator sides of the room, also encased in pine and surrounded with washable wallpaper. The curtains are made of green and white scrim. In the Millburn, New Jersey, home of Mrs. H. R. Coursen

The dining room above is only 9′6″ wide x 10′6″ long. In spite of this small size, it is uncrowded, complete, and convenient, and charming for the small family. Walls are white, the ceiling deep shutter green with scalloped border brought down a bit on the walls. The floor is black linoleum. The color scheme is delightfully carried out in an ivy wallpaper border around the window frames, plain green chintz draperies with scalloped rufflings in bright yellow, spindle back chairs of exceptionally fine design painted a soft shade of green and covered with a darker green, and table of bleached pine color. This room was in the Stran-Steel Irwin Garden Home at the Century of Progress. Decorated by William R. Moore

Eating customs certainly are undergoing a change! Once we dedicated an entire room, and a large one, to dining. Now we are apt to prefer smaller rooms for the mealtime which occupies only a short part of the day, in actual hours, leaving more space for living quarters. Sometimes we do not mind not having a dining room at all, but only a corner of the living room, or of the kitchen, or a little alcove opening off the living room. And illustrated here are some of the newest ideas in decorating these eating niches—so that you can eat anywhere—with charm and comfort



F. M. Demarest

In a Cape Cod house, built by the side of a brook in Connecticut, is this small dining room, its furnishings true to its architectural background. Knotty pine walls, a nice old corner cupboard, an oxen yoke mounted for ceiling lights, and fine antique pine furniture, make it a perfect Colonial dining room. It is in Winding Brook Farm, the home of Mr. and Mrs. A. E. Austin at Norwalk, Connecticut

In the houses now being designed, architects quite often provide a dining space in an alcove or bay off the living room, as was done in the Masonite House at the Century of Progress. With a wide double door opening, and portières that can be drawn when desired, this bay is decorated as part of the living room, with the same horizontally striped wallpaper in briar green with fine silver lines, and Venetian shutters at the windows. The rug is of a size just to accommodate the table and chairs, which are of interesting modern design adaptation

Stage-craft in a witch garden

Lyman M. Forbes

In the town of Thornton, Illinois, a suburb south of Chicago, Mrs. Adam Int-Hout has gathered what would otherwise be a mere collection of plants into a bit of garden stage-craft so effective and unusual that it has drawn visitors from distant states. We show here two views of this witch garden

As a child, Mrs. Int-Hout pondered over the incident in Grimm's *Fairy Tales*, of the snake that glided out of the wood at dusk with a sprig of green in its mouth and restored a slain prince to life, and wondered where she could find a plant to accomplish such marvels. Often she repeated the couplet:

"Rustle and shake, dear little tree.
Gold and silver throw down to me."

but never could find a tree that responded even in the slightest.

"The significance of those references continued an unsolved mystery," claims this interesting garden lady, "until I began to study the magical and medicinal significance of plants that were to go into my witch garden.

"But let me advance a word of caution to prospective witch gardeners," she continued. "They may be misunderstood. I have received some 'warnings' from cranks, some indignant letters, and even personal calls from people who concluded that I am raising magic herbs, practising witchcraft, or competing with some of the popular herb medicines. Upon learning that my interest in witchcraft is purely scholastic, and that the garden is scenic, these same people have agreed that the project is harmless, and a few became so interested that they started similar gardens of their own."

Witch gardening leads the hobbyist far afield into history, medicine, religion, magic in various forms, folk-lore and mythology, ancient and modern literature, entomology and nomenclature of plants, geography, design, symbolism, and everything that can be learned about plants from the great variety of ancient herbals to modern seed catalogues.

Few garden ventures offer more play for the imagination, or more opportunity for individuality. Because of the diversity of available material, and the many treatments possible, no two people would create the same witch garden. This type of garden is highly recommended as a hobby because, be it large or small, it presents many interesting problems aside from knowledge of the plants themselves. The task of locating, buying, and transplanting the old rail fence shown in accompanying illustrations was an interesting adventure, as was the finding of an old mountaineer in North Carolina who made the besom on which the garden witch rides.

The garden involves fascinating studies of symbolism. The star-shaped fence is significant, as are the circular and triangular flower beds. There is symbolism in the kidney-shaped stepping stones, for the ancients at one time believed the seat of life to be in the kidneys. There is symbolism in the knotted Maple, the braided Ash, and other "magical" trees surrounding the garden; the Pear tree, fallen fruits of which were made into tailless mice by witches; and the Hawthorn, so potent that even today in certain parts of Ireland it is "dangerous" to pick a leaf. There is the Rowan, most magical tree, affording the greatest known protection against witches, and the Birch that a witch cannot pass without stopping to count each leaf.

There is symbolism in the hedge of Barberry and other thorny plants that line the path, for we

are told that witches abhor anything on which they might leave bits of hair or flesh with which others might work magic. There is symbolism in the path's curved shape, for it is claimed that a circle thwarts a witch, because she "must go in a straight line." There is symbolism in cats perched on the fence, bats in the trees, in the figure of a witch riding a broom just outside the garden, in the number of supports for the cauldron, where one can almost see imaginary steam rising from some potent brew.

Search for the fantastic beliefs surrounding witchcraft offers a fascinating field of study. Mrs. Int-Hout has arranged data on her garden in a loose-leaf book, and has grouped some 150 plants under general classifications headed Poisons, Medicinal Plants, and Holy Herbs. Let us select a few and learn more about them.

It is the special significance of each plant that makes this garden enthralling. In the poison group, for instance, is the Mandragora, of which the Mandrake, or May Apple, is the American representative. It was regarded as the embodiment of evil or unquiet spirits. From earliest references up to first published doubts as to its magic properties, it was thought (as shown by ancient illustrations) that the root system resembled a human form; that the plant shrieked when pulled from the ground, and that those who heard the sound became insane. From these beliefs grew many charms and spells to protect those wishing to obtain the plant for use. A highly recommended method was to tie one end of a string around the stalk and the other to a hungry dog, hold a bone before the creature and sing as loudly as possible to avoid hearing the plant shriek as it was uprooted.

From it was made the Morion, or Death Wine, given to prisoners before they were tortured. Roman women gave it to those about to be crucified, but since the victims might recover from effects of the drug, soldiers were instructed to pierce their bodies with spears, or in other ways assure death before they were given to relatives for burial. Its use in enchantment is well known. Babylonians and Egyptians used it as a charm against sterility.

Among other interesting poisons we find the Corn Cockle, encountered today in the form of sneeze powder of practical jokers; St. Ignacius Bean, from which strychnine is obtained. Stramonium, or Death-apple, is a plant always associated with witchcraft, horror, and death. Rajpoot mothers are said to smear their breasts with juice of the leaves to destroy their new-born infants. The Deadly Nightshade produces visions and nightmares. Circe had fourteen of the berries embroidered on her gown in magic gold. There is Andromeda, so deadly that honey made from its flowers is poisonous; and Aristolochia, used by fakirs in India to stupefy cobras for tricks, or by expectant mothers who desire a son.

There is Aconite, coupled with the legend of Alexander the Great, to whom a beautiful slave was presented. The plan was that Alexander should kiss her and die, for she was so saturated with Aconite that she reeked of the deadly plant. Aristotle recognized by her flaming eyes that the slave was a poison carrier, warned Alexander and thus saved his patron's life.

We learn that in the Brahman "ordeal by poison" the luckless defendant proved his innocence if he survived a fatal dose of Aconite. An old name for the plant is Wolfbane, due to the belief that neither wolves nor tigers would come near it.

"Consider Eupatorium," says Mrs. Int-Hout, "and the part it has played in medicine. Mithridates Eupator, King of Pontus, gave the plant its name. Fearing poison, this early disciple of medicine devised one of the best-known antidotes, which he took so regularly that he became immune, outlived most contemporaries, and even waged twenty years of war against Pompey, who finally defeated him. Mithridates, seeking to commit suicide following the defeat, being immune to poison, had to call on a soldier to run a spear through his body, on which Pompey is said to have found the secret formula."

Thus came Mithridatium, one of the best antidotes known to Roman pharmacy. Nero's physician added viper's flesh and called it Therica, from the snake called Tyrus. We encounter it through the ages as a secret formula, under various names. It was made commercially at Constantinople, at Genoa, and finally at Venice when the last-named city monopolized European drug trade. It commanded high prices under the name Venetian Treacle. In Queen Elizabeth's time there were so many complaints about its high price that spies were sent to Venice for the formula. Soon thereafter English subjects could "Buy British" when they wanted "Venetian" treacle.

"Plants occupied a definite place in religion," continued this interesting garden lady. "The early church used them as a necessary link between the old pagan worship and the new, and instituted a floral symbolism that was associated with church festivals. Ultimately a floral dictionary developed and each flower was given a meaning that tinges our thought even today, as when we suggest a Violet for modesty, a Rose for love, or the Yew for sorrow.

"In some instances a flower was given the name of a saint, because it bloomed on the day dedicated to him, or was connected with legends relating to his life, death, or miracles.

"St. John was born at midnight, and precisely at the mystic hour on the anniversary of his birth, the Fern blooms and seeds. This wondrous seed, if gathered at exactly the right moment, will make the wearer invisible, but be sure to take twelve pewter plates with you, for the seeds will penetrate eleven of them and will remain on the twelfth.

"The rose has a long history in connection with religion. The Queen of Flowers was dedicated by the Romish church to the Virgin Mary. She is the Rose of Sharon, the Rosa Mystica, as well as the Lily-of-the-Valley. The legend of St. Elizabeth is among the most familiar, but there are many others. The rosary was introduced by St. Dominick in commemoration of having been shown a chaplet of roses by the Blessed Virgin. It formerly consisted of a string of Rose leaves tightly

[*Please turn to page 126*]

Photographs © F. L. Fowler

This garden is full of symbolism. The star-shaped fence, circular and triangular flower beds, kidney-shaped stepping stones, magical trees like the braided Ash, knotted Maple, and the Pear (the fallen fruit of which were made by the witches into tailless mice)—all have definite meanings in tales of old

Greenhouse Oddities

The Holy Ghost or Dove Orchid (Peristeria elata). Waxy white. The symbolism is seen in the lower flower in photograph. Right: A native Pitcherplant (Sarracenia) which traps any intruding insects in the tube where they are consumed by a digestive fluid

Venus' Flytrap (Dionaea). The extended limbs of the leaf close with a snap when the hairs are irritated. The insect thus caught is devoured. All these insect consuming plants are bog natives; difficult to grow ordinarily and get their nitrogen from trapped insects

More curious than beautiful, Amorphophallus is of the peculiar Aroid family related to the Jack-in-the-pulpit and the Calla. You might grow it for a curiosity but not as a domestic pet, for the flower has a repulsive odor of carrion. The enveloping spathe is chocolate brown and is thrown up from a tuber before the ornamental leaf, like a small palm tree, appears

Curious and interesting plants you may grow in the greenhouse as the pictures on this page show. Here, above, is one of the most spectacular. Curiously alluring indeed is this giant relative of the well-known Dutchmans-pipe vine, Aristolochia gigantea, Pelicanflower, Swanflower, Gooseflower, Duckflower, or what have you. Before opening, the bud looks like a pelican. Native of West Indies. Creamy white with markings of purple brown and a slightly carrion odor to attract the carrion-loving insects that pollinate

All photographs made in U. S. Department of Agriculture greenhouses, Washington, D. C.

Because of its terrible spininess, Euphorbia splendens, with brilliant scarlet flowers, is known as Christ's Thorn or Jerusalem Thorn. The symbolism is being carried out in the United States Department of Agriculture greenhouses in Washington in training the plant in the form of a Christian cross. The association is incorrect; it comes from Madagascar

A two-step alteration

Ernest Eberhard

What would be more fascinating—yes, practical too—than to do part of a remodeling job and live with it a while before finishing it? On these three pages we show the remodeled home of Mr. Walter A. Hafner, in Darien, Conn. The first step of the alteration provides an immediately livable home for a fair-sized family. When the second step is completed, Mr. Hafner will have a completely modern home

REMODELING an old house is often much more fun than building a brand new one. It's like standing in back of an artist working on a half finished canvas. Gradually a few touches here, a few touches there, begin to bring out fascinating forms and we see beauty developing out of a seemingly meaningless jumble.

Old houses are often just as uninteresting as an artist's foundation sketch—and just as capable of being developed into masterful beauty.

It not infrequently happens that the extent of the alterations required for a complete transformation is such as to make the job inadvisable. But what could be more fascinating—and practical, too—than to do part of the transformation, live with it a while, and then finish the job?

That is just what Walter A. Hafner did with a house at Darien, Conn. He liked the location and the surrounding grounds, but realized that the old house was rather impossible. To complicate matters, it had already been remodeled once by a particularly inefficient hand. The one saving grace in the project was that the building was structurally sound.

Obviously the alteration would have to be an elaborate one. What more natural than to make the alteration a two-step job? So that was what was done. Mr. Hafner engaged an architect, Charles S. Keefe, who, like himself, got a thrill out of transforming ugly ducklings and set to work on a two-step alteration.

What an unattractive prospect is presented by the old house! A wide veranda shut off light and air from the small, square living room, a relic of the days when our grandmothers used to like semi-dark rooms so that the draperies and upholstery would not fade. Overhanging eaves poorly proportioned, windows too long and narrow, a puny sort of chimney—altogether a house that seemed to suggest a somewhat musty interior.

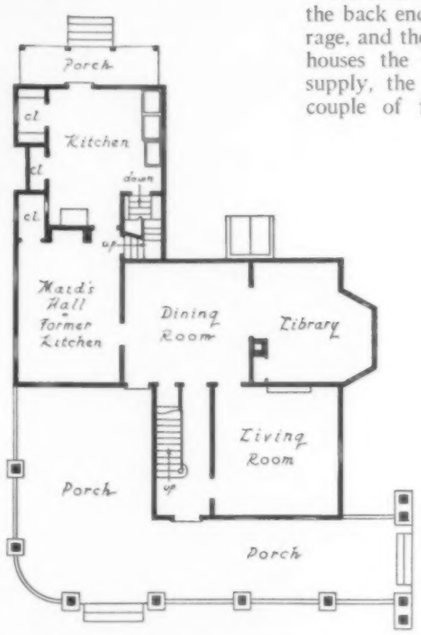
The new house that was transformed from the ugly duckling is almost a revelation of what can be done by a skilled hand. The roof was turned at right angles and carried along to cover the open "L" space at the left of the old house. Small paned glass and

shutters give scale to the windows, through which sunlight can now pour aplenty. An entrance inviting and hospitable, with its wrought-iron railing and authentic lanterns, gives a final touch to this façade which, though new, yet partakes of a really well-bred, elderly charm.

A dainty, almost a saucy touch, is the circular headed stair window which is somewhat reminiscent of the flirtatious gleam in the eye of a silver-haired belle who still retains her old charm, matured and enhanced through the years. It is little touches like this which give architectural charm and stir the imagination of those who like to think of houses as something more than mere paint and clapboards.

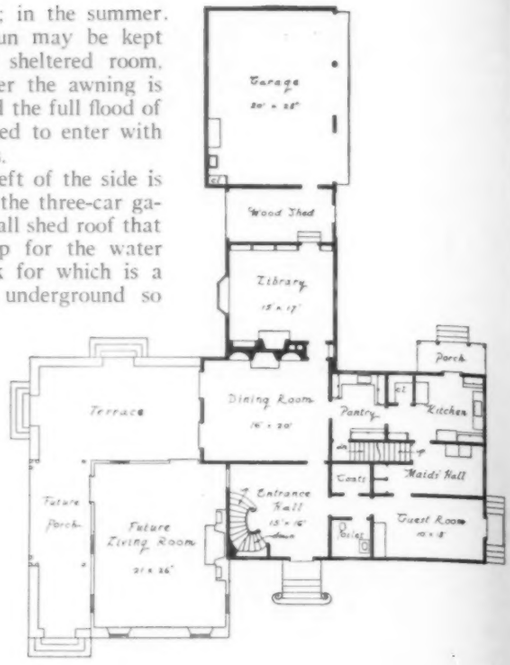
Now take a look at the left side of the house, remembering that the old "L" was filled in and the roof turned at right angles. What a spacious sweep we get to the gracious lines! But why the blank wall towards the front? A glimpse at the plans makes that clear. It is on this side that the second step of the alteration will take form. Here will be the new living room, with a friendly terrace that invites the outdoors in. Notice how part of the terrace has already been built, and roofed with a colorful awning. There is a real advantage in an awninged terrace as

Below, the "before" first floor plan. Right, as the architect has replanned this first floor—with the second step alterations indicated



against a porch; in the summer days, the hot sun may be kept away from the sheltered room, whereas in winter the awning is packed away and the full flood of sunshine permitted to enter with its welcome rays.

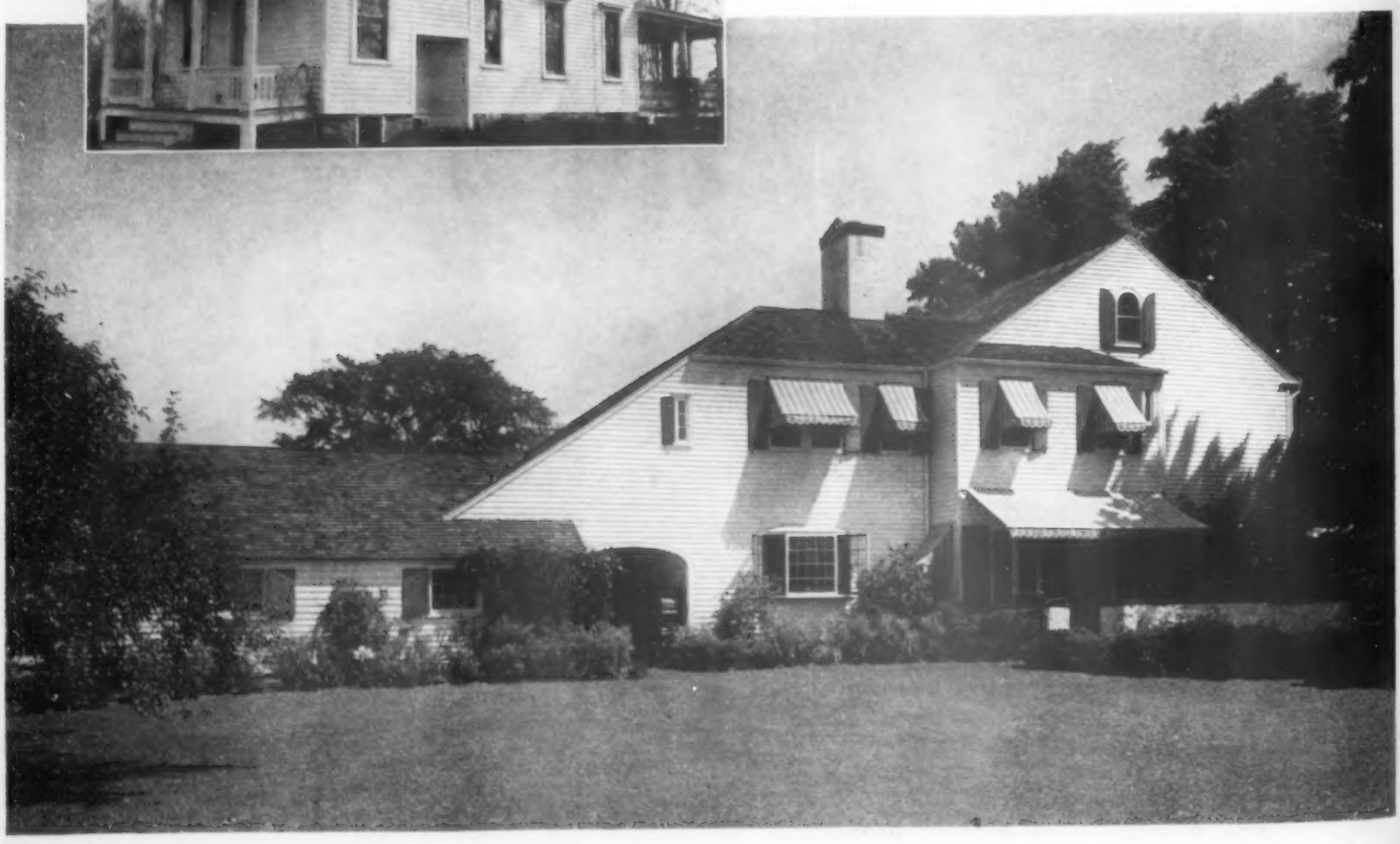
Towards the left of the side is the back end of the three-car garage, and the small shed roof that houses the pump for the water supply, the tank for which is a couple of feet underground so



that the water is always cool and refreshing.

The picture that shows the back of the house has charm, too, due to the graceful garage doors and the well-designed strap hinges. In this view may be seen the full ingenuity of the roof scheme, which is well worth study.

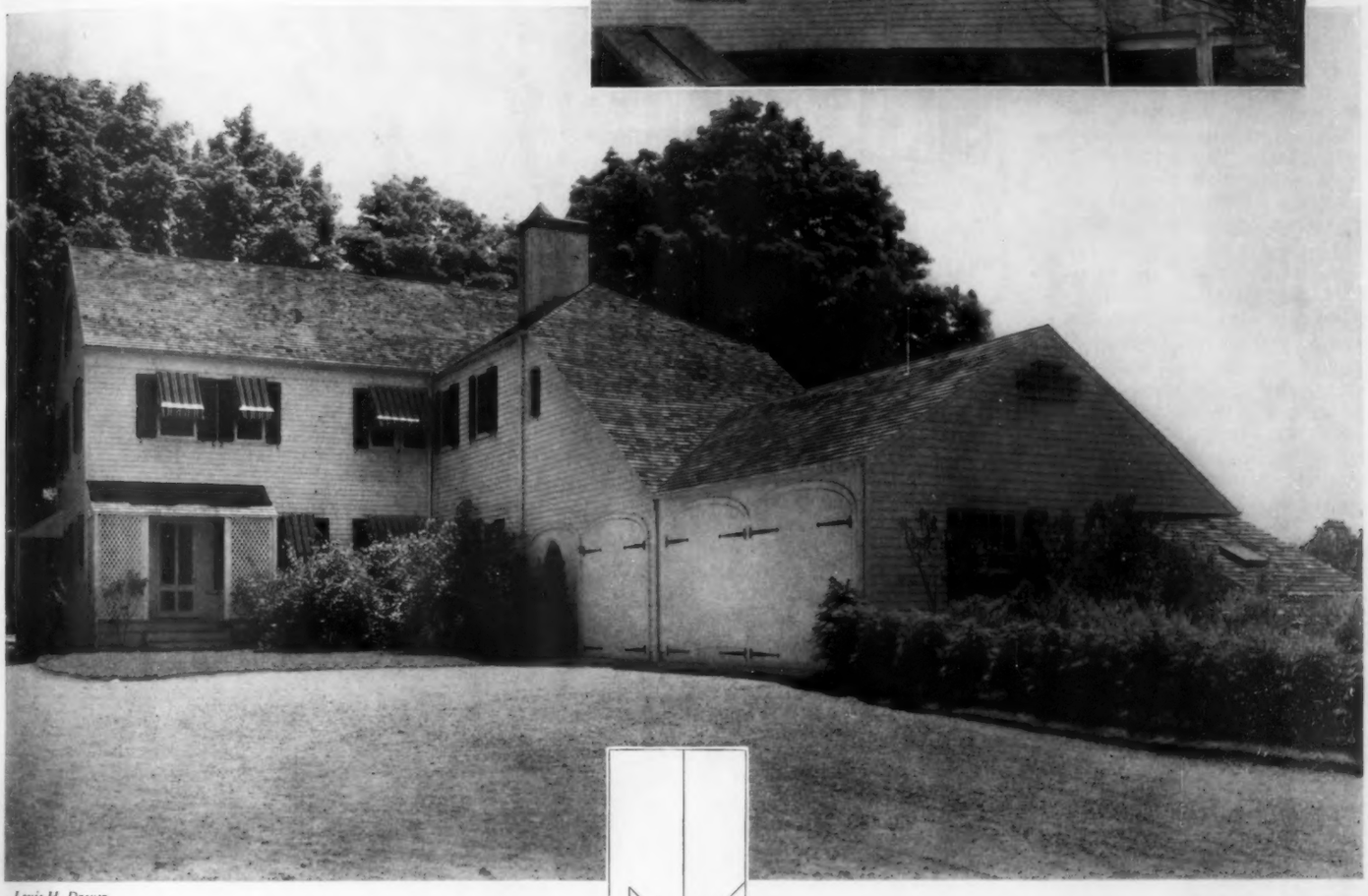
But let us go inside and see how the rooms have been placed to meet present needs and yet provide for future expansion. First, let us get a starting point, which had best be the old stair hall. This portion of the old house corresponds to the new toilet and clothes closet; the new entrance hall is added at the left. And at the right, the entire house wall is carried out to line up with the bay window of the old library



wall. The changes in the plan now become understandable, and the rest of the remodeling is easy to follow.

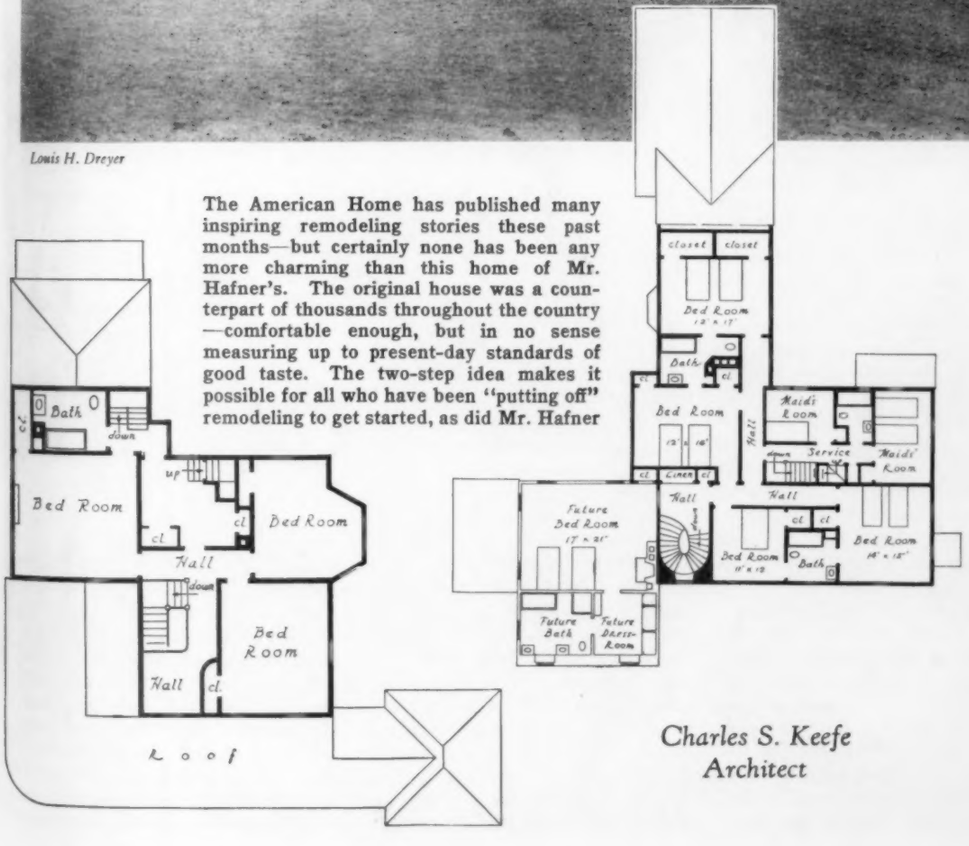
The second floor of the old house is a fine example of what not to do. The amount of wasted space clearly indicates that an unskilled hand directed the former remodeling. Contrast this old plan with the compact efficiency of the new second floor layout and particularly the way in which the maid's quarters are separated from the rest of the house.

The house as it now stands is a complete entity, there being little objection to the dining room also serving as a living room. The new section to be added later leads easily and naturally from the present structure, both in design and plan. In the second stage of the alteration, the present dining room, now also used as a living room, will revert to its single purpose, and the new living room will enjoy exposure on all four sides.



Louis H. Dreyer

The American Home has published many inspiring remodeling stories these past months—but certainly none has been any more charming than this home of Mr. Hafner's. The original house was a counterpart of thousands throughout the country—comfortable enough, but in no sense measuring up to present-day standards of good taste. The two-step idea makes it possible for all who have been "putting off" remodeling to get started, as did Mr. Hafner



Charles S. Keefe
Architect

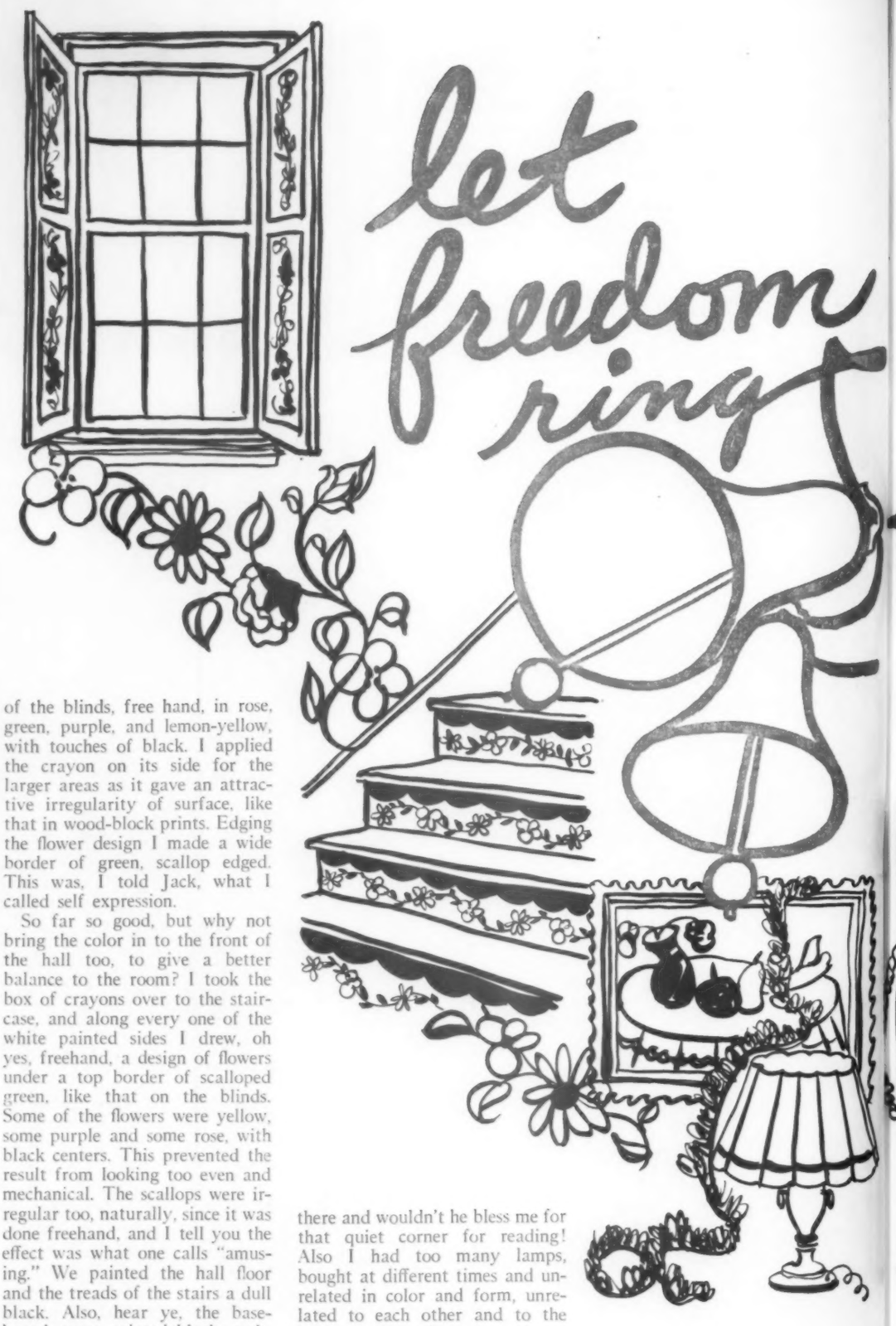
In making over the old house structurally, the old clapboards were used wherever possible. Roof shingles were in poor condition, however, and an entire new roof was necessary.

As one looks at the present dining-living room, the two ceiling beams are seen to make a not unimportant contribution to the interest of the room. One of these beams is a structural girder, made necessary to support the structure above. For the sake of balance, a second beam was added, and the two work out most happily. The bookcases will some day become china closets and help to make a delightfully hospitable room.

The library is walled with knotty pine, old Dutch picture tiles being used for the fireplace facing. Floors in this room are of wide planking.

[Please turn to page 122]

let freedom ring



OUR house might be in good taste, or bad taste. We weren't in any dither about that. The trouble was that everything about it was too drearily familiar.

At the very prospect of making changes I began to feel cheered. I hurried outside and looked around. The house had a certain charm, but good grief, why were those settles facing each other there in front of the doorway? Their distracting curves certainly marred the dignity of the entrance and no one ever sat on their hard, narrow seats anyway. Act one would be to remove them. The house needed painting too. Instead of repeating the original cream color with green trimmings, a pure white with black blinds would be a refreshing change, and with the window boxes full of bright flowers in summer and arborvitae in winter it would "have everything."

Our real work was inside the house since Jack and I would do much of it ourselves. The hall, I decided, must be fresh and crisp as the outside of the house, and since it was the entrance I would like it inviting. It was a tiny room, very narrow, with the staircase at one side and a single window at the end facing the front door. I cast a critical eye at the "scenic" wallpaper. The all-over design certainly made the room appear smaller, and how usual and banal it really was! Somewhere I had read in one of Walter Pater's books that we should "court new impressions and not acquiesce in facile orthodoxy." I looked about me and was I mortified! Why, we might have named our place, "Facile Orthodoxy."

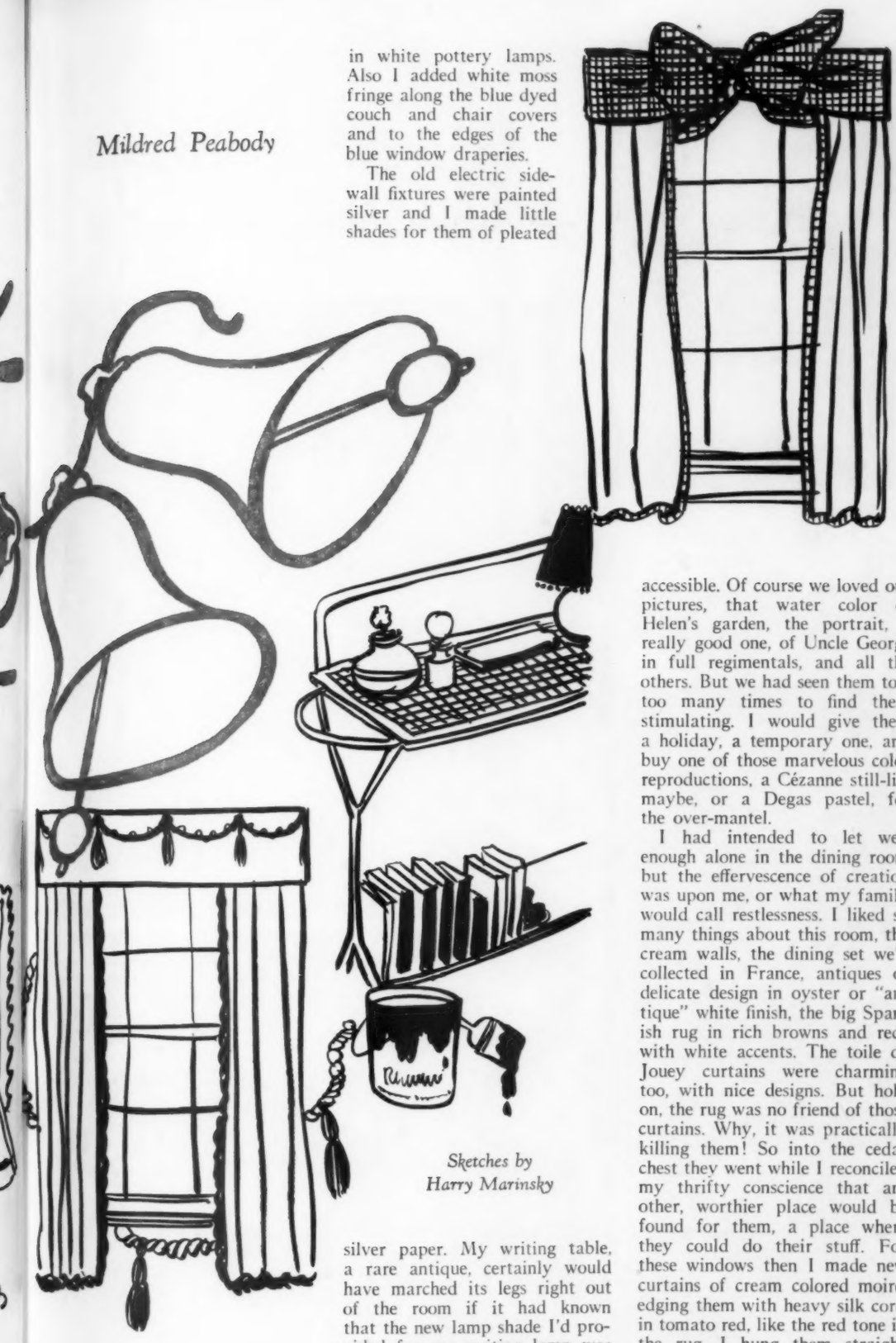
So of course the wallpaper came off. Off from the window came also the shade, the cream net glass curtains and the heavy draperies. The walls and woodwork were given a coat of white paint, pure clear white, like the exterior of the house. The room seemed so much lighter and larger without the shade, curtains, and draperies at the window that I decided not to put them back. To serve their place I had a handy man make two plain wooden blinds. They were attached to the window frame with hinges, like outside window blinds, so they could be drawn together, left partly open, or if I wanted to welcome every possible bit of the morning sun, they could be wide open. Now I told myself in a fever of excitement, was the time to put color into the little room and the color should go on those blinds! Color and some amateur, but very amateur, decoration. I could draw as well as the next person, if no better. I got out Cynthia's crayons and drew a simple flower design on both sides of the blinds, free hand, in rose, green, purple, and lemon-yellow, with touches of black. I applied the crayon on its side for the larger areas as it gave an attractive irregularity of surface, like that in wood-block prints. Edging the flower design I made a wide border of green, scallop edged. This was, I told Jack, what I called self expression.

So far so good, but why not bring the color in to the front of the hall too, to give a better balance to the room? I took the box of crayons over to the staircase, and along every one of the white painted sides I drew, oh yes, freehand, a design of flowers under a top border of scalloped green, like that on the blinds. Some of the flowers were yellow, some purple and some rose, with black centers. This prevented the result from looking too even and mechanical. The scallops were irregular too, naturally, since it was done freehand, and I tell you the effect was what one calls "amusing." We painted the hall floor and the treads of the stairs a dull black. Also, hear ye, the baseboards were painted black, making the room appear wider.

Now the big living room. Not a bad room proportionally, but with so many doors and windows that it looked restless. We certainly didn't need two doors leading to the porch. It reminded me of the hen-house someone made with a big hole for the hen to go through and a little hole for the chickens. The door next the low book shelves I would have walled up and place Jack's pet chair there and wouldn't he bless me for that quiet corner for reading! Also I had too many lamps, bought at different times and unrelated in color and form, unrelated to each other and to the room in general.

I decided on a color scheme of dull deep blue, silver, and white. Leaving the ceiling white, we painted the walls and all the woodwork silver. Background colors are enormously important we all know, and middle tones are more restful for a living room than very light tones. Moreover silver seems to enhance, gold also for that matter, any colors near it. So, as I said, we painted the walls silver. Here I made another experiment. Jack was brushing on the paint, regular silver radiator paint, with easy up and down strokes. When he had covered a yard or so from ceiling to baseboard I carried my brush here and there, over the whole surface, in uneven, horizontal strokes about eight inches apart, more or less, before Jack's coat was quite dry. We found the irregular glints resulting from these horizontal

Mildred Peabody



Sketches by Harry Marinsky

strokes very attractive, so I continued them throughout the room. Talk about released energy!

The two large rugs were deep blue. I decided to have the old chintz draperies, couch and chair covers, still "too good to throw away," dyed deep blue to match. The old cream net window curtains and shades were replaced with white Venetian blinds and the white note further carried out in white pottery lamps. Also I added white moss fringe along the blue dyed couch and chair covers and to the edges of the blue window draperies.

The old electric side-wall fixtures were painted silver and I made little shades for them of pleated silver paper. My writing table, a rare antique, certainly would have marched its legs right out of the room if it had known that the new lamp shade I'd provided for my writing lamp was an erstwhile tin ice-cream mould. Cock-eyed, do you say? Well anyway the shade was a nice, funny shape and concentrated the light on the table. Voila!

I hardly recognized the old book shelves after their rejuvenation, silver paint on the outside and bright jade-green inside. On one of the shelves near Jack's chair I found a home for our little radio. Between the books it was inconspicuous and very accessible. Of course we loved our pictures, that water color of Helen's garden, the portrait, a really good one, of Uncle George in full regimentals, and all the others. But we had seen them too, too many times to find them stimulating. I would give them a holiday, a temporary one, and buy one of those marvelous color reproductions, a Cézanne still-life maybe, or a Degas pastel, for the over-mantel.

I had intended to let well enough alone in the dining room but the effervescence of creation was upon me, or what my family would call restlessness. I liked so many things about this room, the cream walls, the dining set we'd collected in France, antiques of delicate design in oyster or "antique" white finish, the big Spanish rug in rich browns and reds with white accents. The toile de Jouey curtains were charming too, with nice designs. But hold on, the rug was no friend of those curtains. Why, it was practically killing them! So into the cedar chest they went while I reconciled my thrifty conscience that another, worthier place would be found for them, a place where they could do their stuff. For these windows then I made new curtains of cream colored moiré, edging them with heavy silk cord in tomato red, like the red tone in the rug. I hung them straight from the top of the window, no looping, no tie-backs, no nuffin'—just straight. The cream painted wooden valances we decorated with loops of the red cord, caught up every so often with red silk tassels. Very whimsical, we said.

Now while I was in the mood I decided to tackle, all myself, that little extra room which, quaintly enough, I had intended using as a "sewing room" when the house was built. I would make a guest room of it, one that would not, so help me, cause future guests to mutter to themselves that, thank heaven, their visit was only for a week-end.

First I imagined the room all peach pink and turquoise and organdy ruffles, but since it would be used by guests of both sexes I'd compromise and not let it get either too daintily feminine or too sturdily masculine. It was a north room so it must be kept very light. I left the white plaster walls as they were and painted the woodwork light bluish green, like the tone in the large checked green and white gingham which I intended using about the room. The various odds and ends of furniture that I had picked up I painted green like the woodwork. Right here I had a thought. Running like mad up to the attic I brought out from a dark corner an old iron wash stand. Yes, it would do very well as a dressing table. The top had a large round hole, which in ye olden days had held ye olden wash basin. To cover this hole I fitted a piece of heavy cardboard, covered with checked gingham, into the oblong shaped top of the table, making it safe for brushes, cold cream, and democracy. The little side "towel racks" on this new dressing table doubtless would be used by masculine guests for hanging their neckties. I intended putting a row of magazines and books, new ones! on the little shelf below, until I discovered that Ophelia, our cat, liked to curl up there when she felt the need to get away from it all.

For the bed coverlet I used the green and white checked gingham and piped the edges of the white linen window curtains with the gingham, the piping being the width of one check. At the top of each window, to serve as a valance, I tacked a wide strip of the checked gingham, lined with white linen to give it stiffness, against each side of the wooden window frame. Bringing the ends together at the center I tied them in a big, big bow. Ooh-La-La!

The color scheme of green and white was pleasant, since the room was small and faced north, but the effect was too sweet. So I added to the green painted chairs cushions of cherry-red linen and a brightly striped hooked rug which made a nice contrast.

I suppose we all have our family jokes. One of mine is that when I used to ask our old Irish nurse if Cynthia had been properly bathed, the invariable reply was, "She'll do 'til agin."

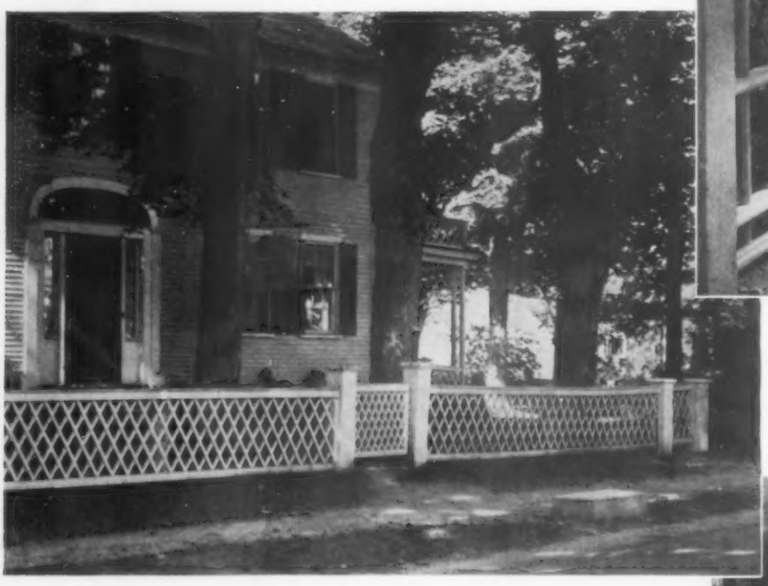
I've been looking about the place just now and wondering whether I'll want to make improvements in two or three years. I sincerely hope so, but at any rate it will do "'til agin."

HOME
—with a fence around it

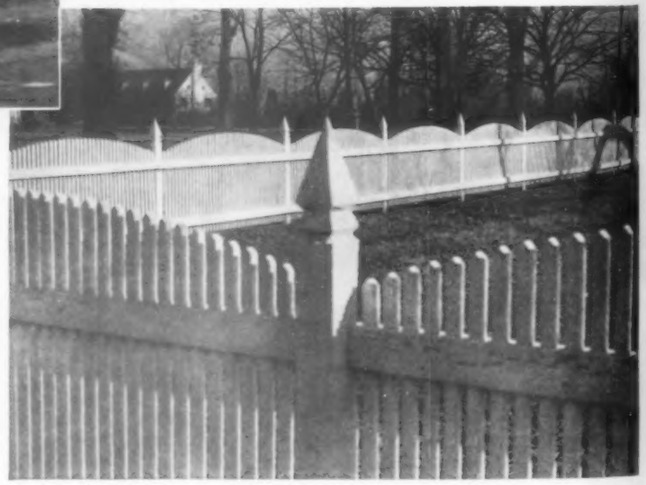
I USED often to look at fenced-in little suburban lots with an amused air. Here was a man who had attained his forty feet, and to proclaim that fact to the world at large he put a fence around it.

Now since those days of tolerant amusement I, too, have lived in the suburbs, and on a plot many times forty feet. Yet had there been no fence there would have been precious little enjoyment of that same suburban garden, unless we held open house with the whole neighborhood looking in on us when we wanted nothing but privacy and a chance to loll unobserved. We loved our neighbors' curious little children and loved their dogs which paid us occasional visits—but what a lot of peace that fence did bring us!

Privacy, then, I should say, is the first reason for putting a fence around our suburban lives. The day has gone when fences served as boundary lines—or I hope they have. But for discouraging a too-convenient short-cut across our tenderly nursed lawns and flower beds, keeping our own children and dogs in, and other children and dogs out, for protection from objectionable landscapes, or passers-by on a too-near sidewalk, or the glare from highway headlights, putting a fence around us is the sensible solution. And last but not least in our case for fences, consider their beautiful decorative possibilities.

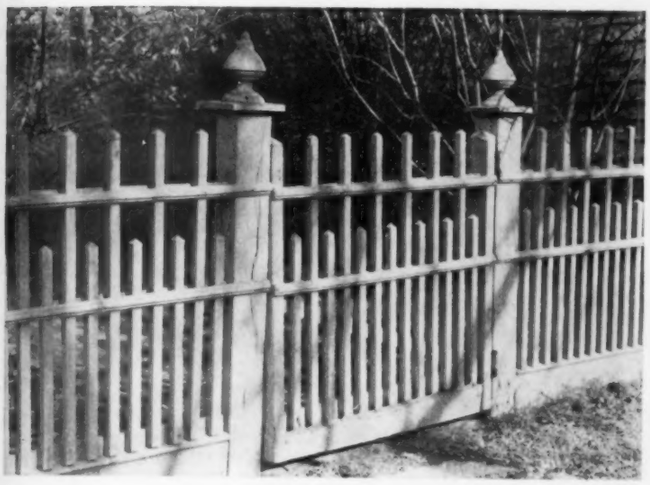


The trim picket fences possibly contribute almost as much as the architecture itself to the fame of the charmingly quaint New England homes. On this page we show four different types of Colonial picket fences—the one directly below in Williamsburg, Va.; the others in New England

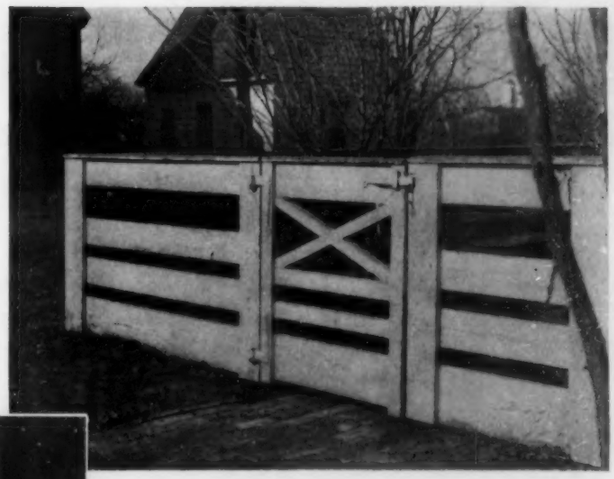


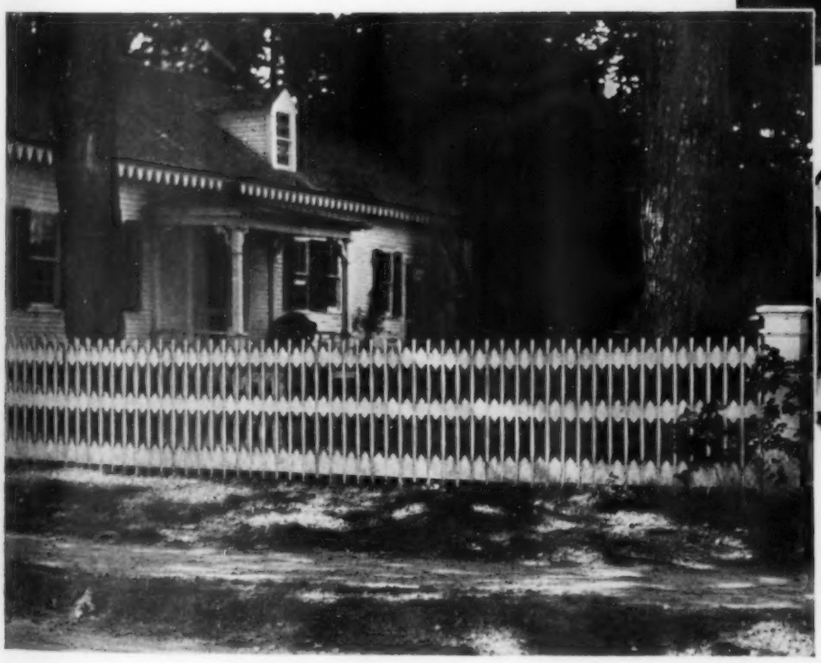
Probably the most interesting feature of the fence problem is the gateway, which should have individuality and be in character with the house. Ordinarily it has posts emphatic enough in design to become an interesting feature, and the flat top of the wood-enclosed structural posts are usually topped with urn or ball-shaped ornaments, which vary in size in the order of the importance of the entrance

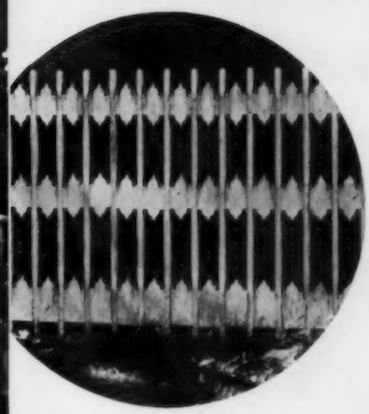
At right, Mr. L. Harvey Rude, landscape architect, uses a picket fence to give grace and lightness to a stone retaining wall, a successful combination too little used. Below, and to right of it are two more interesting fences in the beautiful Colonial town of Williamsburg, Virginia



Photographs by Joseph P. Wertz, George H. Davis Studio, Antoinette Perrett, and L. Harvey Rude







At left, a very unusual and decorative picket fence in Hancock, N. H. Slightly reminiscent of Victorian gingerbread decoration, it nevertheless adds a certain quaintness that is quite amusing as well as being in character with the type of house with which it is used

Below, a sturdy yet pleasingly inconspicuous iron fence for those plots where greater protection is needed than that afforded by a picket fence. Photograph courtesy the Stewart Iron Works. At right, an effective but simple garden enclosure, designed nicely for an uneven level. In the garden of Mr. Malcolm Donald, Milton, Massachusetts

At left, a white fence a bit more elegant than the usual picket type, designed by Mr. Rude. In the photograph below it, we show a most unusual use to which Mr. Rude has put a Colonial picket fence, using it as a retaining wall or guard around an open terrace. Directly below, Anchor Post fence gives privacy to the home of Mr. James T. Pratt, Jr., in Wethersfield, Connecticut, from a too-conveniently close sidewalk

Portfolios previously published: Fireplaces, Dec., 1932; Distinctive Small Homes, April, 1933; Doorway Details, May, 1933; Stairway Details, July, 1933; Lighting Fixtures, Aug. and Sept., 1933; Built-in Cupboards, Feb., 1934; Verandas, June, 1934; Garages, Aug., 1934; Small Houses, Sept., 1934. The Origin of Present-Day Architecture: I. Cotswold, Oct., 1933; II. Spanish, Dec., 1933; III. Georgian, Jan., 1934; IV. Colonial, May, 1934; V. French Farmhouse, July, 1934

The same two perennial questions:

BUILD OR BUY?

Do I need an architect for a small house?

William F. Drewry, Jr.

Whether to build or buy is the perennial question in the minds of those who long for a home and have gradually accumulated savings to enter upon this great adventure. Many week-ends are spent looking for the home of one's personal tastes, and the discouraging results of these searches often prove that no house is just what is desired

Hard-earned savings must be watched closely. At first glance the architect's fee seems an extravagance and an expense which can well be eliminated. But, is it an extravagance? Decidedly NO! In fact, those with limited home funds need trained architects far more than those who can afford unnecessary mistakes

IT IS after many searching excursions that it dawns upon the prospective home-owner that to get what he really wants he must build it. Of course if he *can* find just what he wants already built his problem is apparently solved. But even in this case the problem is not so simple as it seems, for there are as many considerations in buying as there are in building. The difficulties of building, however, come at the start while in buying they gradually accumulate. What are the pros and cons of these two methods of procuring a home and how can the question be best decided? How should one go about analyzing the problem of building or buying?

First, is it a home or merely a house that is desired? If it is a home desired, is it at all probable that a ready-built house can be found to fulfill the individual requirements? If these requirements are really *individual* the chances are small. Let us look at those things which go to make a home. They may be briefly expressed as follows:

Location, for convenience
Location socially
General plan arrangement of house and grounds
Special features of plan
Exterior design
Size and usefulness of property
Materials and structure, affecting maintenance
Possible future additions, as limited by plan, design, and size of property
Services: gas, electric, water, sewerage, etc.

It is surely unlikely that a speculative builder could incorporate in a house all, or even a majority, of such requirements of a person unknown to him. It must be, then, that many buy homes that are far removed from their dreams. Evidently factors other than personal desires enter into the decision to buy rather than build. Sometimes, of course, it may be a lavender bathroom, a few inexpensive trick electric devices or a few $5 shrubs. Still there are only just so many people that buy ill-styled, poorly fitting clothes made of poor materials merely because they like one of the buttons. What are the real factors that swing so many over to buying, and are they real or fancied?

Undoubtedly the principal factor involves *cost*—the known initial cost, the erroneous idea that this is less than for building, and the provision of attractive terms for paying this cost. Since here is the basis of the real estate salesman's "first line of offense" let us take it to pieces and see what it looks like on the inside.

The known initial cost is of doubtful significance unless coupled with known quality which directly affects the maintenance costs. And judging the quality of a completed house, while difficult for a specialist, is nearly impossible for a layman. Consider the vital elements of a house which are concealed from view: footings, drainage, walls, floor construction, plaster base, insulation, concealed heating, plumbing and electric work, flashing, qualities of many materials and so on down the line. With these qualities indeterminate, the *real* cost appears less definite. Still the house does bear a price-tag and this is more than can be said for the *conception* of a home to be built. However, once plans are done and bids received *the definite cost of building can be established,* and the price can be adjusted before a contract is signed. True it is that the cost of plans must be borne before the actual cost is known. But isn't this very small percentage of the total cost justified by its benefits? At least, in this case, the definite cost carries with it a definite quality of goods. Extras may occur? Yes, from changes made after the work has started. But remember that bought houses are not free from extras, as few survive the first five years without considerable expensive changing.

Regarding the speculative house as compared with "building your own" there is surely nothing in the assumption that the former is less expensive. That is, not if quality is comparable. Sometimes large developments permit a slight reduction in cost of materials. And sometimes a saving in dollars (and loss in quality) results from the omission of architectural services. These savings are quickly wiped out by profits to builder and promoter, salesmen's commissions, fees and bonuses of first and second mortgages, and loss of interest on loans from time of completion of the house to time of sale. Further, there is no reason to believe that mechanics will work either more diligently or for less money on speculative work. There simply is no logic to any of these claims. It *is* true, however, that cost is often reduced by inclusion of certain items acceptable in bought homes but not countenanced by architects or laymen building their own homes. When we speak of speculative homes they are not to be confused with those of another category. This includes forced and foreclosure sales, and houses depreciated in value because of obsolescence, changing centers of popularity, etc. Many of these can be purchased for considerably less than the cost of reproduction, and time may have proved a fair judge of quality. But if much is necessary in the way of remodeling and renovating it should be very carefully estimated prior to purchase. Savings in initial cost can be very quickly wiped out by renovating or making changes.

The third, and last, phase of cost deals with terms of payment. The great attraction rests with the ease of the payments—at the start. Little is said of the increasing burden of payments, even in normal business years. This is only natural, for if a man builds a house to sell he must sell it, and easy starting terms serve this purpose. The trick is that the promoter gets the *first* funds paid in, while innocent investors throughout the land hold mortgage bonds for the later payments. Due to this inside working of real estate financing the terms include large financing fees, bonuses and profits —and *these* are borne by the buyers of the houses. Still the home-owners cannot be blamed altogether for shying from arranging their own financing. The sources of loans seem to have preferred to favor large borrowers rather than individuals, which makes it difficult, complicated and expensive for a layman to arrange his own loan. He quite naturally follows the easier path of letting others do this for him. Fortunately, we now have the prospect of this business being brought into the light of day. The NHA provisions remove the shroud of mystery from home financing so that the layman should have access to loans on the same basis as offered to the promoter and speculator.

Aside from these cold facts relating to costs, there is the "garden variety" of incentives to buy. The saving of the time required to build, seeing the actual house before purchasing, saving the time and labor so necessary to planning a home (if this be labor)—these are all factors of consideration to those who are slightly lazy or timid. Consider, though, that a home is usually the largest and most permanent investment of a lifetime. Is it not worth a great deal of trouble and work to procure the home desired and to be assured of a full value for the money spent? Many owners of

[*Please turn to page 112*]

Right: Planted Sept. 6, photograph taken October 22, Cypripedium, Wallflowers, Snapdragons, and Chrysanthemums in bloom. Notice wooden shield around thermometer. This is shifted to keep the direct sun off the glass. Below, center: greenhouse exterior, showing attachment to garage building. The double sided cold frame is at the right of the greenhouse

Below: Flows under center bench, returns under left-side bench and end bench. The filling sash is closed. The duck boards keep feet clean

WINTER

Anne

Would you like to pick flowers all winter, your own flowers just as if it were summer? Do you ache to dig in the ground, pull weeds, plant seeds, and have dirty hands when the thermometer touches zero or goes below? You can. We did and this is the story of our winter garden.

Build a greenhouse. Build it as a unit, attach it to your house, garage, or any likely place—only build it. Its size will depend on your purse, the hours you can work in it, and whether you want to hire some one to help you. When the nights begin to be cold, move your treasures into your greenhouse and you have the makings of a winter garden.

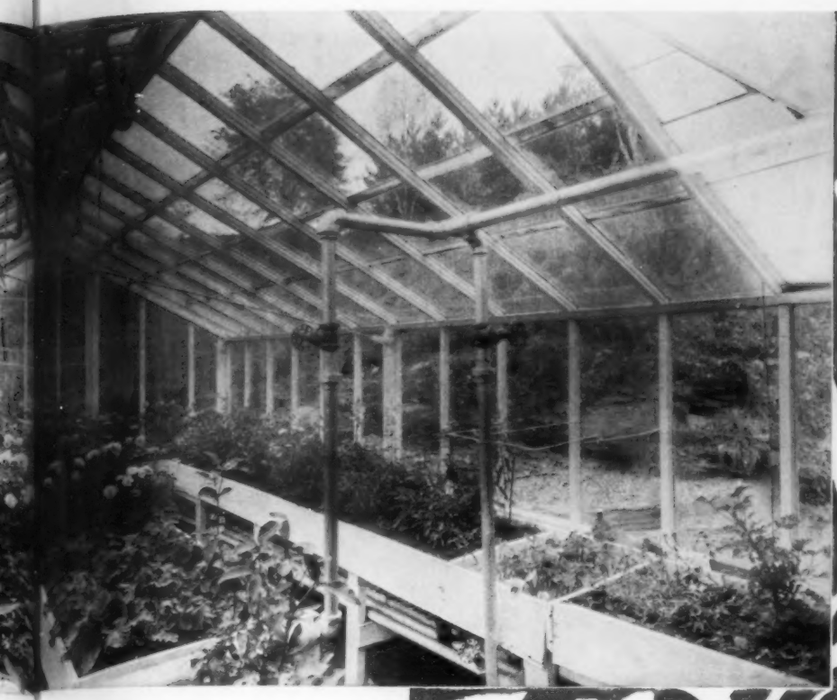
Our greenhouse, built in 1928, cost $575 without the boiler. We simply extended the pipes from the heating system in the garage. In the summer of 1933 a complete greenhouse was built in New Jersey for less than $500. "Peak" and "depression" prices vary!

Our greenhouse is 11′ x 17′. It is one unit of the small connecting houses which commercial growers use between their large houses. Attached to the pump house (part of the garage), its long dimension runs east of south and west of north. The sun shines all day on the plants. The building to the north breaks the winds and storms.

The pump house roof extends sixteen inches over the greenhouse. Sliding snow and falling icicles break glass, then plants freeze. To prevent this we used thin wood instead of glass between the first two sashbars.

The garage is heated with hot water, naturally the greenhouse is. Hot water requires comparatively little attention and is a steady heat. The water holds its heat for a long time even though the fire burns low. Our current is too uncertain for us to use electric devices. Heat in a greenhouse cannot fail. The hopper in our boiler holds enough coal for twelve hours of bitter weather. As the fire burns the coal feeds down. On the automatic control arm a weight opens and closes the drafts, maintaining a fairly even water temperature. By trial and error we learned where to set this weight. In the water chamber a thermometer gives the temperature. Water at 140° F. will hold the heat in ordinary weather.

In a winter garden the ideal night temperature lies between 50° and 54°. But night temperatures in winter gardens, like those in summer gardens, are rarely ideal. Without a night watchman



Left: Notice wood in roof next pump house. The cuttings are in the bed at right. The wire form is for the shielding cloth to keep the sun off. Outside at the right are the bulbs, the pans and boxes buried in coal ashes. With cold weather they will be buried in leaves on top of the ashes

Below: Flow pipes under right side and middle benches. Note individual valves for each flow. The cutting bed is located on the right in back of the flow to the coils under the bench

GARDENS

Dorrance

they cannot be. Out of doors the varying summer temperatures mix hot and cold nights indiscriminately. Happy-go-lucky garden plants do not mind. We aim at these temperatures and sometimes get them. When the thermometer dropped to 22° below zero the greenhouse thermometer fell to 48°. Several times when the predicted cold did not come, the thermometer rose to 60° or 62°. Roses, Carnations, and fussy flowers would have given up, but our winter garden has been a constant delight.

We leave the greenhouse rather hot at night. This compensates for night changes outside and for the fact that, towards morning, the fire burns low. In ordinary weather 62-64°; in zero weather 64-66° will hold the greenhouse over the night. The day temperature should be between 68 and 70°. A good thermometer is necessary. A maximum and minimum is most satisfactory. Then you will know how low the greenhouse dropped when the wind blows and the snow falls.

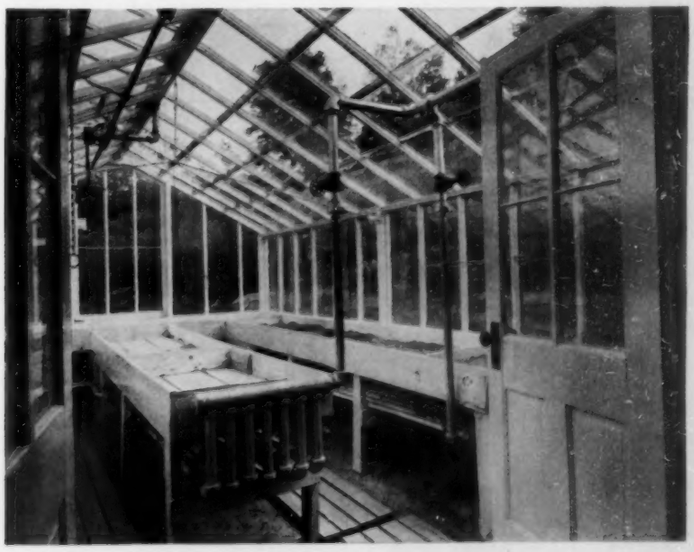
In mild weather we mend the fire for the night at dinner time; in ordinary weather about ten o'clock. When there is a blizzard, or the wind blows or it is bitter cold we sit up until midnight. If the greenhouse is properly warm and the fire burning well, the temperature will usually hold until morning.

When there is no wind, it is easy to keep the greenhouse warm no matter what the outside thermometer says. The cracks freeze tight and the house is hermetically sealed. But when snow falls trouble begins. The snow clings to the warmed glass, thaws, and runs down the roof; fresh snow takes its place. Inside the warm air next the glass cools, falls to the ground, and forces the warmer air up to the glass. It is a racket. Before you know it your greenhouse is cold and you are in trouble. It takes a long time to re-heat greenhouses even with heavy fires and many pipes. Prevention is the thing. Wind is troublesome. The cracks cannot freeze tight while the wind keeps blowing the heat out of the house.

When snow blowing on your face or a howling wind wakens you, turn out and check your winter garden. The snow may steal the heat or the wind whip the fire so that it will not last until morning. Our winter garden is in the mountains fourteen hundred feet above sea level. We have had no trouble keeping it snug and warm.

[*Please turn to page 127*]

Photos by the author



Richard Garrison

JANUARY
is white sale time

F. M. Demarest

THIS is the time to take stock of your linen. All the shops are having special sales, and it is the time of all the year to replenish and add to your supply. Have you enough sheets, plain or hemstitched? Do you know about the comfortable 108-inch length? Do you know you can have them monogrammed by a new process—very inexpensively? And some of them come with tabs marked "single" or "double" size. Then how about bath mats, bath towels in man size, regular size, and the small size that some people like to use instead of the usual hand towel? Huck towels are new in dark colors, pastels, and in colors with white hems; kitchen towels come now in almost as many colors as towels for the bathroom. Don't forget mattress pads, extra blankets, com-

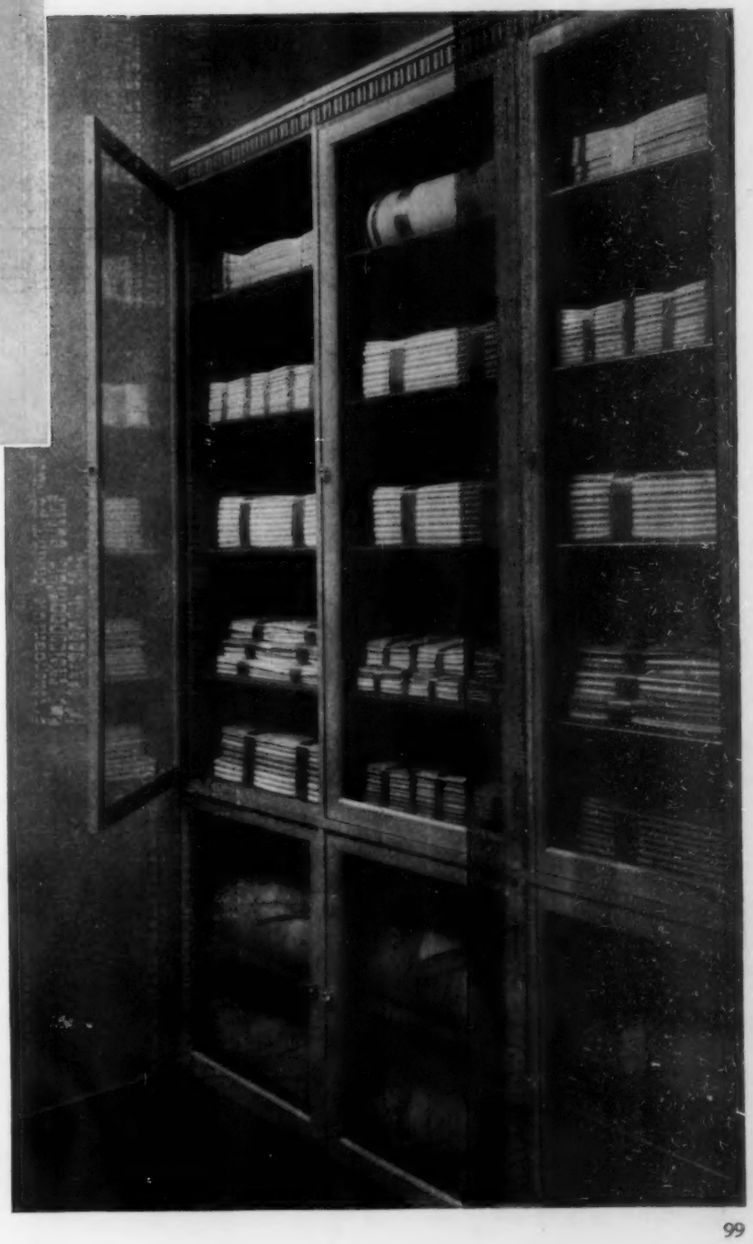
forts, extra bedspreads, pillows. And remember that monograms, monograms, monograms, are really all the rage at this time!

Think, too, of your table—have you seen the charming new bridge sets, for after-the-game refreshments, the rich lace cloths for formal entertaining; rayon cloths, with their lustrous finish; prints, for informal tables—an endless variety for all occasions and all tables!

Table linen has taken a new lease on color, too. For the buffet luncheon or supper, which is one of the nicest ways to entertain these days, there are dark color linens—brown, bottle green, royal blue—a very becoming background for the new wooden plates and salad bowls, or for metal ware, or provincial pottery. Pastels are lovely, too, and now you can even have filet lace cloths in pastel colorings. Peasant linens from Russia or Czechoslovakia have rich tones in colored designs. Damasks come in solid colors like blues, greens, and old golds, or with colored borders. White and old ivory will always be exquisite—always be good taste.

M. E. Hewitt

At the left, a linen closet done in tones of lavender and gray. The Sunday-best linens are kept dust-proof on adjustable shelves behind sliding glass doors. More humdrum linens go in the drawers beneath, with metal pull strips. Cupboards at the top are for heavy bedding. One of the conveniences of the arrangement is a sliding shelf for linens as one takes them off the shelves. Closet designed by Hammacher, Schlemmer & Co., Inc.



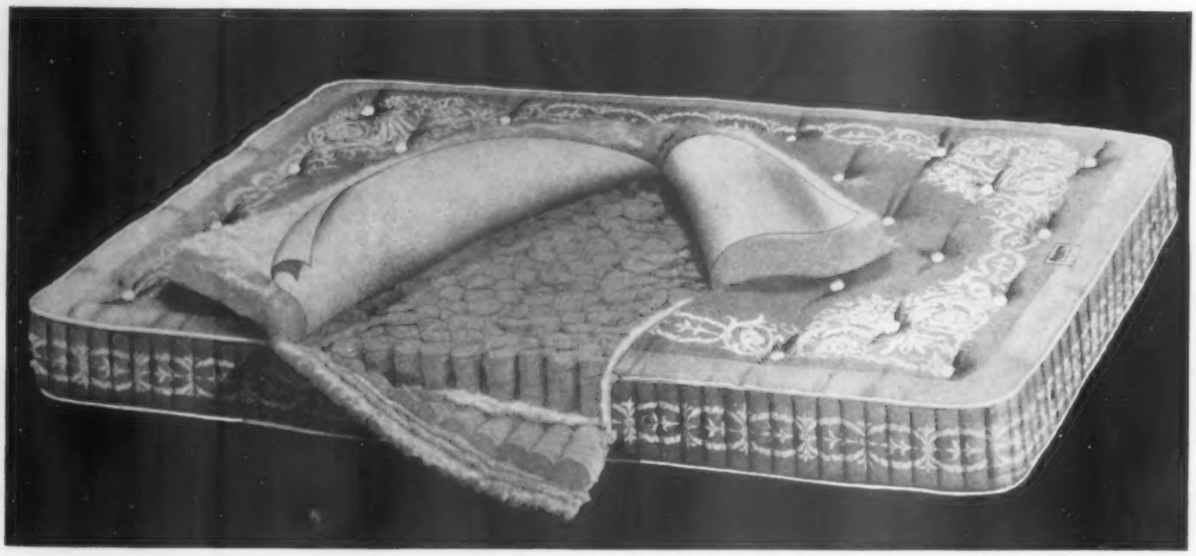
At the right, a linen closet installed in "Future House," an actual home in the Fall River, Massachusetts, plant of the Pepperell Manufacturing Co. Linen is protected from dust by hinged glass doors, small pieces being kept on the upper shelves, larger ones in the lower cupboards. Two tones of powder blue are effectively combined for walls and closet

On the opposite page, above, linen closet in the "House of Years," recently opened by W. & J. Sloane. Quilted pads of green and white chintz cover the shelves, edging is in the same color, and green satin ribbons with white edges hold together the different stacks of linen. The upper shelves, for rarely used bedding and extras, are protected with glass doors

The other linen closet was arranged by James McCutcheon & Company. Painted a pleasant peach color, its shelves are divided off according to the size of the linen to be placed there

At the bottom is one of the picturesque bridge sets of Russian linen, from the Tabor Trading Co., which comes in several color combinations. Hammacher, Schlemmer & Co. designed the ribbon bands for holding piles of linen in an orderly array in the closet, one set quite tailored, the other daintily lacy

Do you "sleep like a log"?



Courtesy, Simmons & Co.

Marian Robinson

There are no Federal regulations covering the manufacture of mattresses and pillows. Two thirds of the states have bedding laws, and in five there is reasonably good enforcement. One state, through its health department, provides a bureau for analyzing mattress and pillow fillings, and extends the service to non-residents at a small charge. The quality, condition, handling and labeling, which indicates the quantity and kind of filling used, seem to run the gamut. In view of this, therefore, it is advisable for the housewife to become familiar with the great variety of materials that go into mattress construction and design so that her future purchases may be made wisely

SLEEP is an interesting phenomenon of life. It so intrigued the scientists that they made extensive research into this field. Their findings concerning humanity, as it slumbers, reflect some curious facts. Technical investigations were made for several years, using experimental sleepers. Out of this has come a surprising revelation. We do not and cannot "sleep like a log"! In fact, it's abnormal to do so.

Human observers proving impractical, "automatic watchers" were installed. This unit, attached by wire to the bed, comprised a noiseless motor, a long strip of paper, two pen points, and a moving-picture camera equipped with a timing mechanism. It was found that a typical healthy sleeper changes his position from twenty to sixty times during the night. The inert log-like sleep is really characteristic of the sick, who become increasingly restless with gradual recovery. The insomnic person wakes but little more than the normal person. Men are more restless than women, children generally more restless than adults.

Every one, it seems, has a repertory of a dozen or more sleeping postures to which he shifts back and forth during the night. There are the gross positions of lying on the side—sometimes "kitten coil" fashion; a supine sprawl—flat on the back; and prone—nearly flat on the abdomen. In addition there are innumerable minor shifts, turns, tosses, and twists of the body, arms, hands, limbs, and head.

There is great diversity of opinion, even among doctors, as to the ideal sleeping position. All concede, however, that good sleep is directly related to health and well-being. Depth of sleep for a few hours is more refreshing than long hours of restless tossing, which debilitates and lowers efficiency. Muscles must be relaxed and the nerves which control them at rest if the sleeper is to fully recuperate from the day's strain—mental and physical.

In securing those paramount essentials to complete rest—relaxation and comfort—much depends on the bedding equipment. It should support the body *evenly* and provide resiliency—meaning springiness rather than softness. "Sinking" into a bed tends to overheat the body, producing restlessness. If the body is held in the "right degree" it permits freedom of action of the internal organs and avoids mal-placements, a detriment common to the use of sagging beds.

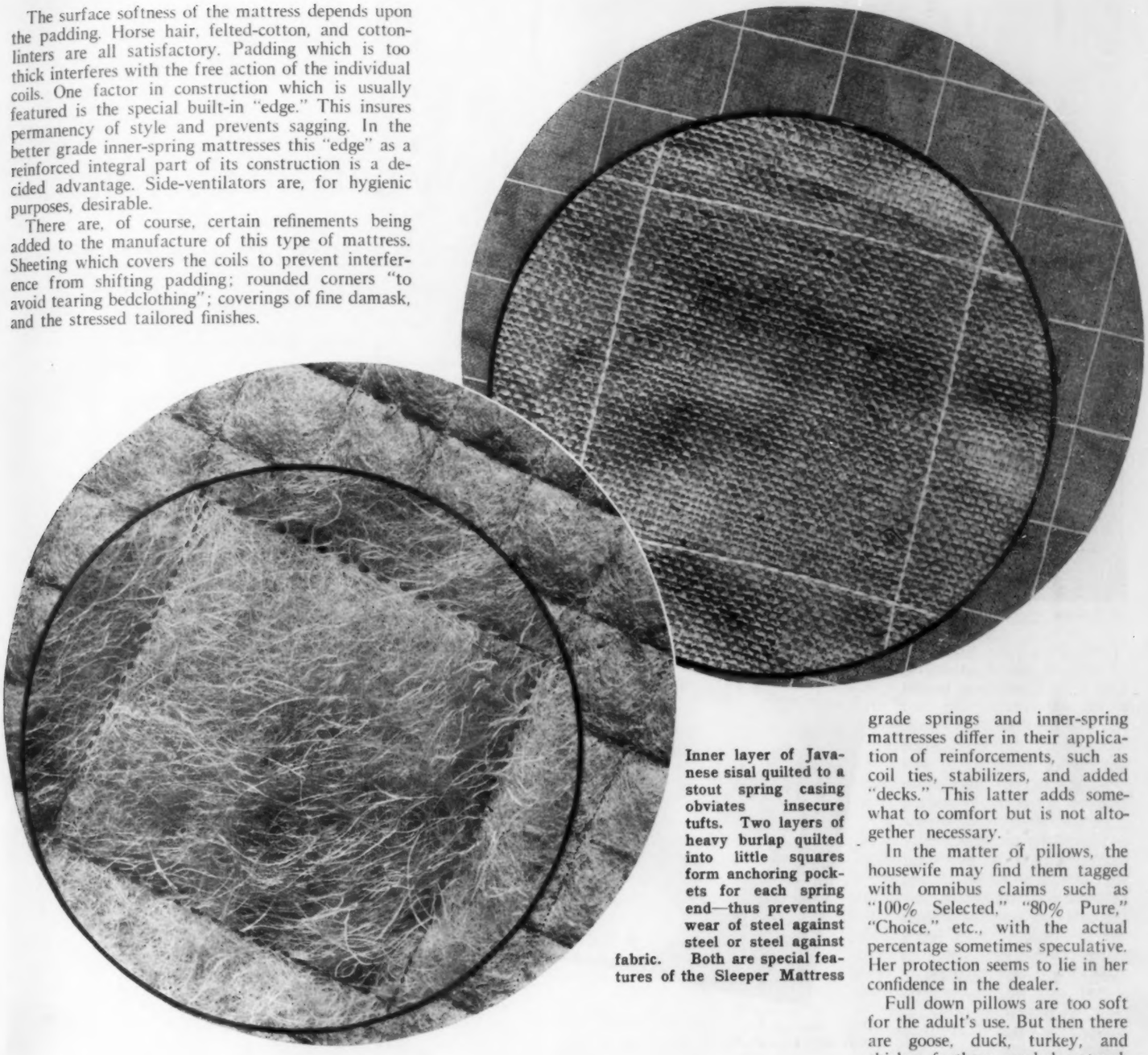
In buying bedding equipment, selection may be governed by the amount to be invested. However, some general knowledge of construction, on which is based the merit of a product, can be a definite aid in making a choice of relative values.

Twenty years ago the hand-built inner-spring mattress was costly. Today precise mathematical engineering and scientific principles enter into its manufacture but mass production has modified its price and increased its popularity. The durability and comfort of inner-spring mattresses depend on: (a) The gauge (thickness) and the resiliency of the tempered steel wire used in the spring coils. Heavy gauge (Nos. 10, 11, and 12) is stiff, less sensitive, and requires using the double-cone (hour-glass) shaped coil, which in turn takes less wire and that means less resiliency. (b) Light gauge wire (No. 15) employs the smaller barrel-shaped coil and although using more wire (thus providing more resiliency) the space economy of the combination permits a larger number of coils. In this latter construction there is as much durability and greater "floating buoyancy." (c) The number of coils, which vary from two hundred to over eight hundred, is important. The more coils the more comfort.

In some makes of inner-spring mattresses the coils are held together with muslin or burlap ties. The more serviceable are joined by wire ties or helicals—cylindrical spring binders. There is, however, less tension where coils are encased in individual muslin pockets and sewed together.

The surface softness of the mattress depends upon the padding. Horse hair, felted-cotton, and cotton-linters are all satisfactory. Padding which is too thick interferes with the free action of the individual coils. One factor in construction which is usually featured is the special built-in "edge." This insures permanency of style and prevents sagging. In the better grade inner-spring mattresses this "edge" as a reinforced integral part of its construction is a decided advantage. Side-ventilators are, for hygienic purposes, desirable.

There are, of course, certain refinements being added to the manufacture of this type of mattress. Sheeting which covers the coils to prevent interference from shifting padding; rounded corners "to avoid tearing bedclothing"; coverings of fine damask, and the stressed tailored finishes.



Inner layer of Javanese sisal quilted to a stout spring casing obviates insecure tufts. Two layers of heavy burlap quilted into little squares form anchoring pockets for each spring end—thus preventing wear of steel against steel or steel against fabric. Both are special features of the Sleeper Mattress

Other types of mattresses—those without spring construction—if filled with quality materials and well made give excellent wearing service and provide ample comfort when used with a good spring. Tuftings should be not more than twelve inches apart to avoid shifting and lumping of the padding.

Fillings of inferior quality, and there are many, will not be considered here. The most desirable is long, curled and sterilized South American horse hair. Good hair mattresses are economy when one considers that after a dozen years' service it can be remade to last years longer. Cattle hair, selected as above, is sometimes used and is satisfactory.

Long staple felted-cotton, clean long-fiber cotton-linters, and clean compressed batting all make satisfactory fillings. Short "second-cut" cotton linters tend to mat and lump, are not resilient, and may be unclean. Dusty fillings in mattresses and pillows aggravate hay-fever and asthma. *Java* Kapok makes a light, resilient filling for a mattress.

A comfortable bed depends more on the spring than on the mattress, the very best of which will be a disappointment if placed on a sagging or poorly assembled spring. The spring frame should be sturdy, of good quality carbon steel, fitting the bedstead exactly. For springs the large open conical coil, made of heavy gauge wire, is the best. These should be held together at the top by helical spring ties, thus providing an even surface for the mattress. Straight wires, sometimes used, do not stand strain so well as helicals. Braces securing coils to the frame make for more solid construction, do not affect resiliency—which is in the wire rather than the movability of the springs, and prevent permanent deflection and lateral swaying. Fabric springs—closely meshed wire or steel ribbons—held taut at the top and bottom of spring frame, have no resiliency and are certain to cause considerable discomfort from pressure and bodily irritation.

Although the same general principles of construction apply to box-springs, they are not so desirable because harder to clean. A resilient mattress does not require this type of spring.

Manufacturers of the better grade springs and inner-spring mattresses differ in their application of reinforcements, such as coil ties, stabilizers, and added "decks." This latter adds somewhat to comfort but is not altogether necessary.

In the matter of pillows, the housewife may find them tagged with omnibus claims such as "100% Selected," "80% Pure," "Choice," etc., with the actual percentage sometimes speculative. Her protection seems to lie in her confidence in the dealer.

Full down pillows are too soft for the adult's use. But then there are goose, duck, turkey, and chicken feathers—curled, natural, and crushed. Feather fibers—strippings from the quill—are used too. A heavy, hard lumpy pillow is probably all chicken feathers. Any average sized pillow weighing three pounds or more is apt to be uncomfortable due to poorly selected filling.

To protect her own interests, the housewife may be as critical and inquisitorial as she pleases when shopping for bedding equipment—especially mattresses and pillows. As a check against any dissatisfaction, tags and labels ought not to be removed at once as these, together with sales slips, are needed when registering complaints—within one week to thirty days.

She may, in any event, make her shopping expeditions effective by insisting that she gets what she assumes she is buying.

D. B. Merrill

When little folks live in the "land of counterpane"

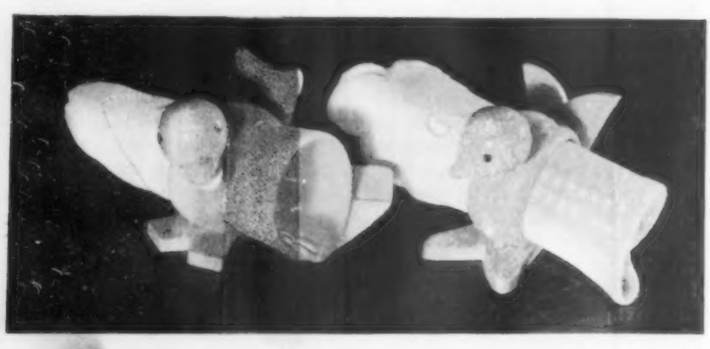
Doris Hudson Moss

THE great baby specialists all join voices in saying that a child must be taught to eat without coaxing, and we who are mothers agree with them, of course, when the advice concerns a well little girl or boy. But when children are convalescing from an illness, indifference to food slows up their ability to recover. It is then that appetites need to be catered to. And such times are certainly trying ones for a child and strenuous, indeed, for a mother. My own children have eaten many tray meals in bed, so I discovered little tricks to help them to be interested in the food they otherwise might have refused. Since cool weather has begun, there will be children throughout the land who are confined to The Land of Counterpane because of illness and I pass on these few little ideas which I hope may please both mother and her child.

A doll-size coffee set, of "pewter" with painted decorations, will appeal to the small patient who isn't over anxious for supper. From B. Altman. Tray cloth from the C. A. Reed Company

At top, wooden bowls and plates, knives and forks with composition handles in color, and a gay red and white cloth of Fabrikoid, will sharpen the jaded appetite of any house-bound youngster. Accessories from Gimbel Brothers

F. M. Demarest



Amusing little chick napkin rings, from Pohlson Galleries, above, and at the right a milk pitcher that looks much more like a duck, a cup and saucer with a painted ship upon a painted ocean, crayons done up in a package with a sailor doll, a sailor himself with a most coquettish grin, a small Scottie in sponge rubber, Humpty Dumpty painted on an egg shell, a lacquer bowl with paper cup linings telling the story of the three bears. Shown by courtesy of Mitteldorfer Straus, B. Altman & Co., Clem Hall, and R. H. Macy & Company

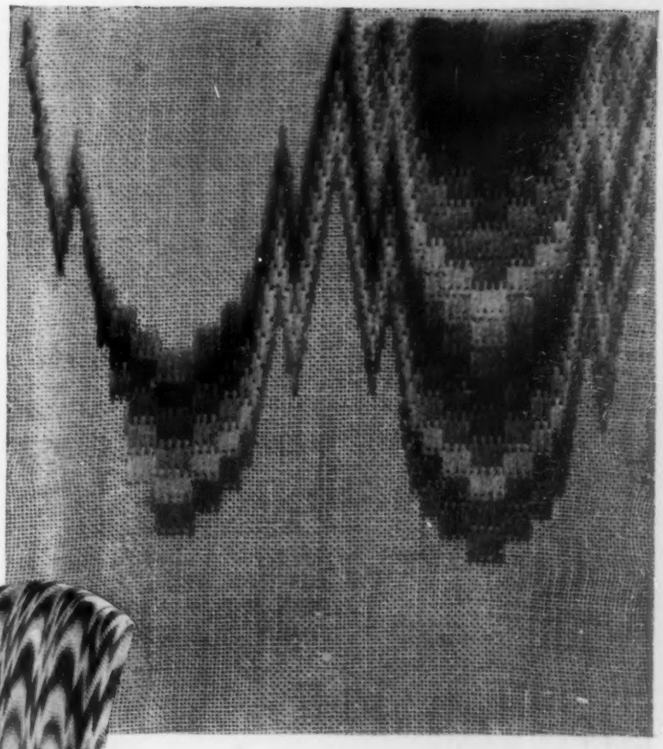
It is true that little children do like little things. A goodly volume of milk will often disappear if it can be poured from a tea set pitcher into a black coffee cup or a dolly's tea cup. Any ten-cent store keeps doll tea sets ideal for the purpose.

I bought a duck-shaped pitcher for milk for our children. The milk pours out the smiling duck's

[Please turn to page 123]

Bargello canvas work

Christine Ferry



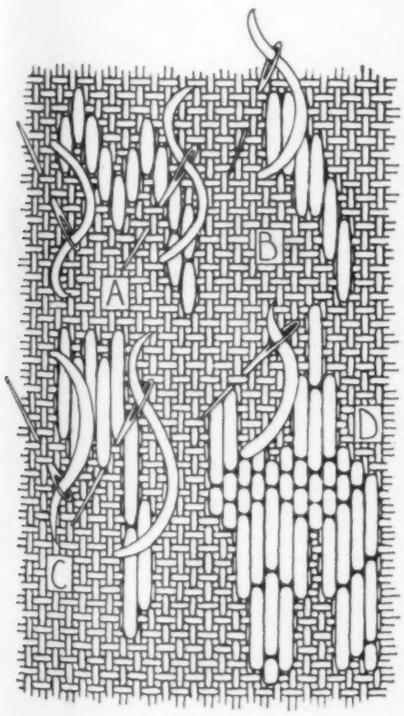
Bargello not only offers infinite possibilities in the way of color combinations but progresses with greater speed than Needlepoint, an advantage when a large area is to be covered. Above, sample of some of the detail of stitchery on chair upholstered in Bargello showing pattern row and texture

THE texture of the Bargello tapestry embroidery, which has trickled its way down the centuries from the days of the Italian Renaissance, differs from that of Needlepoint in being composed of upright stitches worked back and forth in rows which move horizontally across the canvas in rhythmic repetition of angular peaks and undulating curves, variety in design being secured by the length and arrangement of the stitches. It is exceedingly easy to do, the process becoming almost automatic once the pattern has been established, develops more rapidly than Needlepoint and can be developed in any desired combination of colors to suit individual decorative schemes.

Single thread linen canvas counting from 16 to 20 threads to the inch is the most satisfactory for general use, the stitchery being done with three threads of crewel wool.

The Florentine stitch usually associated with Bargello work is accomplished by drawing the yarn through the canvas from the back, laying it vertically over four canvas threads in the same line of spaces and passing the needle diagonally under two threads to the next line of spaces in readiness for the next stitch (as in A of the stitch diagram). As the stitches follow one another in sequence up and down, the pattern shapes itself into peaks of varying height according to the number of stitches forming the sides of the slopes. Notice that the needle points diagonally downward when the work is moving upward and upward when the movement is downward.

Photos by George H. Davis



Variations in texture are secured by increasing the length of the surface stitch, making the under stitch one half or one fourth the length of the upper and arranging them in groups of varying numbers (as in B and C of the diagram). When two or more stitches are placed side by side in ascending or descending (B), or step forward and back (C), the angle of the slope is less abrupt and when the peak is flattened with several such stitches the movement changes into curves, which may be alternated with peaks of acute angles (as in the sample of commenced work illustrating the pattern used for the upholstery material on the chair), or undulate rhythmically across the canvas.

Whatever the method of stitch arrangement followed, each succeeding row is worked exactly like its predecessor and each stitch in every row worked over the same number of threads, with the single exception of what is known as the Medici pattern (D), which is composed of stitches of different lengths and repeats itself every fifth row.

One of the delightful attributes of the Bargello work is that it may be done in a seemingly endless variety of color combinations and that when once the pattern of stitchery and color arrangement has been established it needs only to be repeated over the surface of the canvas. Sometimes the angular movement of the regulation Florentine stitch is done in prismatic effect with three or four shades of several complementary colors placed with the darkest shade of one following the lightest shade of the color preceding. Again the hues are more subtly related, the lighter shades softly blending into one another as the work progresses, and sometimes black or white, or both, enter into the color scheme to give definite accents to the pattern.

Although the line movement of the early work, to be seen in museums, has been echoed in the work of succeeding generations, as time has gone by, there has been a tendency in some directions to elaborate upon the theme and break up the surface into spots for the introduction of additional design, sometimes conventional, in the nature of the original, or of a floral nature.

In some English and American Colonial work of the same period an all-over medallion effect has been secured by so connecting lines of zigzag peaks in black or some other color having depth of tone so as to form the frame work of a repeating design, which is sometimes secured merely by filling in the space within the frame with shaded color—rose, blue, yellow, orchid, and green often appearing on the same canvas.

Italian needleworkers also have varied from the original by the introduction of floral sprays on a ground of solid color between undulating shaded bands, which are so placed in relation to one another as to form medallion-like spaces for the floral motifs, which alternate in successive rows. Although more difficult of accomplishment, the effect is stunning on a large piece of furniture.

H. Armstrong Roberts

After Christmas—budget the toys

Irene Glenn

After Christmas, Mother views the deluge of toys and play materials and sees not only profusion but confusion. If she is wise, she will budget that supply, allotting toys to specific occasions—rainy days, sick-a-bed days, or visiting days—just as she allots her dollars to specific expenditures

FIRST, meet the immediate need. Some things for active play and others for quiet play must be left to the child. These must be selected with a view also to their suitability for both group and solitary occupation, indoors as well as outdoors. Skates, bicycles, dump-trucks, building or construction material, housekeeping toys, and the like constitute some of the things which should be at hand to be called upon.

After this allotment for the daily bread of the child's activity, the mother is ready to consider the future and the emergencies. For the future there are the toys which fit best the seasons, spring and summer, out-door apparatus, sand toys, fishing tackle, golf or croquet sets, and the like. There are also the toys which are at present too advanced for the child's ability to manipulate or appreciate. The child may be fascinated by these and it is a temptation to the parent to leave them with him, but before long it will be apparent that he exhibits over them a sense of frustration and failure which possibly ends in tears and destruction. These toys should go in store for the future, to be brought out when brain, nerves, and muscles are better developed. Produced at the proper time, they will be an oasis of joy in a dull period of no gifts and possible lagging interests.

On the other hand, sometimes toys are too infantile for the recipient and frequently there are duplicates. These, which do not appeal strongly, offer excellent opportunities for learning to give. The articles are new and presentable, are from the child's own store of belongings, and before the year is out some little neighbor or caller will surely be found so that there will be the gladness of personal giving as well as of receiving. After all, while it is not our usual custom to dispose of gifts, is it not more in the spirit of true giving to reach into one's own store instead of impersonally into mother's pocketbook? Indeed, I believe that at least one of our nations considers it a sign that a gift is appreciated if the receiver passes it on to give joy to someone else.

There is another group of toys —usually games at which several must play—that can be shelved in an accessible space to await the occasion and group suitable for their use. If left out where they are frequently seen, shifted or handled, they become worn and stale to the eye, so to speak, and do not excite keen interest at the appropriate time.

Lastly there is a reserve of play material which should be in every household. It is, perhaps, quite as important as the first. This is the allotment for emergencies. Emergencies in the affairs of play include rainy days, visiting contemporaries and sick-a-bed times. To get material for these contingencies, the mother may have to draw upon that already apportioned to amusement's daily bread, for she will do well to select a very good toy for rainy days. By a "good toy" we mean one which is attractive to the child and which has many possibilities for use since hours are frequently longer on such days. In our store we have a toy specifically named by our three-year-old "The Rainy-Day Toy." It is a little wooden house and yard with a number of figures of people and animals. With them a child can dramatize familiar rhymes and stories or make up new action plays by the hour. Some of the books, group games, crayons, chemical or tool sets, and puzzles are other materials which may be reserved for bad weather or for some of those occasions when a gathering of adults wish a few quiet hours of conversation uninterrupted by riotous play in the offing. The trick of giving special value to this material and thus assuring one's self that it will constitute a successful offering to the children is to keep the rules regarding it fairly strict. It is not unusual for our household to be awakened some morning by hearing a whoop of joy, "Oh, it's raining! Now we may play with the modeling clay!"

Many of these same toys will do for the sick-bed unless the child is very weak. In which case, have in store some simple little things with amusement value only, that is, not things to do with, but things to look at. Pictures, party favors, or some of the little foreign carved novelties

[*Please turn to page 119*]

When your husband has a party

When your husband has a party, and it's up to you to plan the menu, remember that at most men's parties (certainly at all after-cards and before-dinner gatherings) sweets and salads should be kept entirely out of the picture. At a dinner or supper, buffet or otherwise, salad and dessert courses have their place. But even then they should be kept masculine in character.—ELIZABETH SHAFFER

Recipe printed on back of each photograph

● boiled ham rolls

Recipe printed on back of each photograph

● green chili-cream cheese sandwiches

Recipe printed on back of each photograph

steak and onion ● sandwiches

● scrambled eggs with anchovy paste

● hot sausage biscuits

stuffed potato ● chips

Photographs by F. M. Demarest

stuffed potato chips

Potato chips
Cream cheese or any preferred cheese or cheese mixture

Tested by THE AMERICAN HOME

PUT small spoonfuls of any preferred cream cheese mixture in potato chips. Or, perhaps better since then there is no danger of the potato chips becoming moistened, serve a large bowl of potato chips with an assortment of cheese mixtures. Let the guests fix their own.

The green chili and cream cheese mixture is good for this; or there are various cheese relish mixtures, a mixture of Roquefort and cream cheese, and pimento cheese mixtures which come already blended.

steak and onion sandwiches

Beef tenderloin
Bread toasted on one side
Butter
Prepared mustard
Bermuda onions

Tested by THE AMERICAN HOME

FRENCH fry the onions, which have been sliced thin, separated into rings, and soaked in milk for ten minutes before being dipped in flour, fried in deep fat, and drained on crumpled paper.

Spread the bread on the untoasted side with butter which has been creamed with prepared mustard in the proportion of one tablespoonful mustard to each quarter pound of butter. When the last basket of onions goes into the fat, start broiling the tenderloin, sliced to the desired thickness.

Keep toast and onions hot and covered in heated oven glass dishes until the sandwiches are ready to assemble. Then put the meat on one slice and spread fried onions over the other and let the guests put the sandwich together at the table.

hot sausage biscuits

Little pig sausage meat
Rich biscuit dough:
2 cupfuls flour
5 teaspoonfuls baking powder
4–5 tablespoonfuls butter
½ teaspoonful salt
Milk to make a soft dough

Tested by THE AMERICAN HOME

FORM sausage meat into tiny flat cakes and cook until nearly but not quite as well done as one would have them for their usual service. In the meantime roll out the biscuit dough, having it only about one half as thick as one would for ordinary biscuits. Cut two biscuits for each cake of sausage, having them large enough so that there will be at least one fourth inch margin of biscuit all around the sausage cake.

Put the sausage cakes on half the biscuits, the others on top of the sausage cakes in sandwich fashion. Press the biscuits together slightly around the edges. Bake in a hot oven (400° F.) for 15 minutes and serve immediately.

green chili-cream cheese sandwiches

Choice of bread:
Graham
White
Rye
Boston brown
1 package cream cheese
1 tablespoonful green chili
1 tablespoonful cream
½ teaspoonful salt

MAKE the filling for them by mashing Philadelphia cream cheese with thick cream, salt, and mashed canned green chili.

These are good served in the following menu:

Baked beans
Green chili-cream cheese sandwiches
Sardine and cheese appetizers
Midnight relish
Coffee

Tested by THE AMERICAN HOME

scrambled eggs with anchovy paste

For every two persons allow:
5 eggs
½ teaspoonful salt
2 tablespoonfuls butter
1 tablespoonful anchovy paste
⅛ teaspoonful paprika
⅛ teaspoonful pepper

Tested by THE AMERICAN HOME

BEAT the eggs lightly, add salt, paprika, and pepper. Blend with the anchovy paste and turn into a heated pan in which the butter has been melted. Stir constantly until creamy and thickened.

Serve immediately with plenty of buttered toast, muffins, or popovers and an abundance of coffee. Or include the scrambled eggs in some such buffet supper menu as the following:

Onion soup (canned if desired)
Scrambled eggs with anchovy paste
Creamed chicken and waffles
Harvard beets
Olives — Mustard pickles
Apple pie — Cheese
Coffee

boiled ham rolls

Boiled ham
Cream cheese
Piccalilli

Tested by THE AMERICAN HOME

SPREAD slices of boiled ham with a mixture of cream cheese and piccalilli.

Roll up and hold in shape with toothpicks.

Photograph printed on back of each recipe

When your husband has a party

If you are married to one of those gentlemen who considers the kitchen his hobby horse, and who enters it frequently, calling cheerily for a long spoon and a big bowl—all rules are off. Then you are less wise than I like to think you are if you try to make any suggestions at all.—ELIZABETH SHAFFER

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Coffee

Tested by THE AMERICAN HOME

Better breakfasts

What could be a better start for a perfect day than a temptingly delicious breakfast accompanied by the aroma of fragrant, piping hot coffee? It starts one on his way with a friendly outlook on life and a composure as does nothing else. Let's banish, then, the proverbial cup-of-coffee-piece-of-toast breakfast taken behind a newspaper barricade!

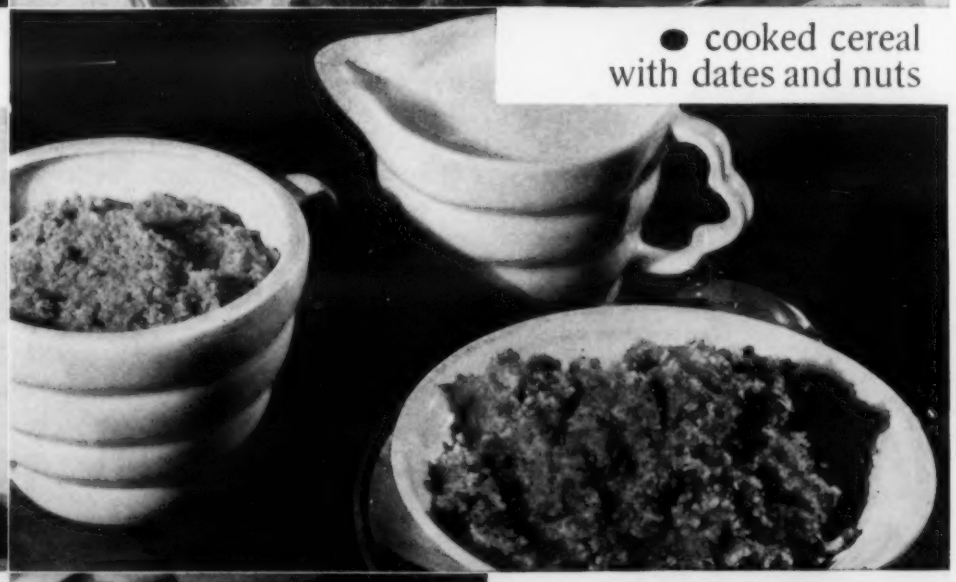
Recipe printed on back of each photograph

● egg nests

Recipe printed on back of each photograph

● bacon griddle cakes

● cooked cereal with dates and nuts



Recipe printed on back of each photograph

● Scotch muffins

● sliced bananas with fruit juice

Recipe printed on back of each photograph

● baked eggs in English muffins

Photographs by F. M. Demarest

Better breakfasts

What could be a better start for a perfect day than a temptingly delicious breakfast accompanied by the aroma of fragrant, piping hot coffee? It starts one on his way with a friendly outlook on life and a composure as does nothing else. Let's banish, then, the proverbial cup-of-coffee-piece-of-toast breakfast taken behind a newspaper barricade!

Photograph printed on back of each recipe

● baked eggs in English muffins

Eggs
English Muffins
Bacon

With a sharp knife cut a circle in top of muffin, about ¼ inch from the edge. Lift out the top crust and pull out insides of muffin with fingers. Leave about ¼ inch of dough in bottom. Into this cavity slip a whole egg.

Place in moderate oven (350° F.) until egg is set. Serve with bacon.

Tested by The American Home

● sliced bananas with fruit juice

Bananas
Pineapple Juice
Orange Juice

Slice bananas. Mix orange juice and pineapple juice together in equal proportions. Pour over bananas. Let stand in refrigerator for about 15 minutes.

Serve very cold.

Tested by The American Home

● Scotch muffins

1½ cupfuls flour (sifted)
4 teaspoonfuls sugar
4 level tablespoonfuls butter (or other shortening)
3 teaspoonfuls baking powder
½ teaspoonful salt
⅔ cupful cold water

Mix and sift dry ingredients. Add shortening and mix in with a fork or shortening cutter until the shortening disappears into the flour mixture. Add water slowly and mix, while adding, to make a soft dough. Place dough in greased muffin tins with teaspoon.

Bake in hot oven (450° F.) 15 minutes, till golden brown.

Yield: 6 large muffins or 12 small muffins.

Tested by The American Home

● cooked cereal with dates and nuts

Cooked cereal
Dates
Walnuts
Brown sugar
Cream or top milk

Use any cooked cereal and about five minutes before cooked and ready to serve, add chopped pasteurized dates and walnuts. Serve with cream or top milk and brown sugar.

Tested by The American Home

● bacon griddle cakes

1 cupful diced cooked bacon
3 teaspoonfuls baking powder
1 egg
2 cupfuls milk
3 cupfuls bread flour
¾ teaspoonful salt
2 tablespoonfuls shortening (melted)

Mix and sift dry ingredients. Beat egg lightly, add milk and pour into dry ingredients, beating constantly. Beat in shortening, add bacon. Cook on hot, greased griddle—turning cakes when brown on under side and full of bubbles on top.

Tested by The American Home

● egg nests

Eggs
Pepper and salt
Toast rounds or rusks

Separate eggs. Beat whites until stiff—adding pepper and salt. Pile on toast rounds—make depression in center and slip egg yolk in. Bake in moderate oven (350° F.) until yolks are set and whites are golden brown.

For variation proceed as for above, saving about one tablespoonful of egg white to pile on top of yolk—bake in same manner.

Tested by The American Home

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Tested by The American Home

The perfect beginning for the successful meal

WHAT could compare, to start the party feast, with good homemade cream of mushroom soup? Fresh, tender mushrooms, chopped and blended with pure, wholesome cream—then slowly and patiently simmered, stirred and seasoned. That is what Heinz Cream of Mushroom Soup is—*the homemade kind*. . . . Like the other 17 varieties of Heinz Home-Style Soups, Heinz Cream of Mushroom Soup is made from a popular home-kitchen recipe. To assure the flavor, it is mixed in small batches, cooked in individual open kettles, sealed while hot, into stout tins. . . . You pour this delectable soup from a tin, instead of tediously brewing it yourself. But here the "canned soup" similarity ends. It *is* the homemade kind. . . . Serve it next time you entertain. Ask your grocer.

• • •

There are 18 Delicious kinds of Heinz Home-Style Soups

BEAN SOUP · ONION SOUP · CONSOMMÉ · PEPPER POT · NOODLE · BEEF BROTH · GUMBO CREOLE CLAM CHOWDER · SCOTCH BROTH · MOCK TURTLE · VEGETABLE · CREAM OF SPINACH CREAM OF MUSHROOM · CREAM OF OYSTER CREAM OF ASPARAGUS · CREAM OF GREEN PEA · CREAM OF CELERY · CREAM OF TOMATO

HEINZ

CREAM OF MUSHROOM

★ SOUP ★

ONE SLIP

May cost a hundred dollars, may cause weeks of helplessness. Over half a million adults are seriously injured each year by slipping on rugs. Accident insurance figures show this. . . .

LAY KORK-O-TAN UNDERNEATH YOUR RUGS AND BE SAFE.

● Romping children won't budge them. Vacuum cleaning won't rumple them. . . This clean cork-fibre material does not mark the floor. . Like a sheet of soft leather, it keeps rugs from wearing out and lasts for years. . . . .

VERY INEXPENSIVE.

● Those treacherous small rugs can be made safe for as low as 75 cents. . Don't leave rugs at the top or bottom of stairs a single day longer without KORK-O-TAN under them. . . . . .

MAIL COUPON BELOW FOR A LARGE FREE SAMPLE. . Sold by leading dep't stores. .

Kork-O-Tan

REG. U. S. PAT. OFF.

RUG HOLDER

BEHR-MANNING CORP., Dept. 16
Troy, New York

Please send me booklet and sample large enough to hold one end of a rug.

Name_____

City_____

Street_____

American table glass has ancestors

[*Continued from page 75*]

thumbprint variations, retained enough popularity to continue their manufacture and sale throughout a generation.

Since glass, unlike china, is not marked, only on rare occasions is it possible to identify a pressed piece as a product of a certain factory. Competition in the development of "best selling" patterns was keen. Manufacturers quite generally copied or purloined popular patterns of competitors. But a certain similarity in the favorite patterns of any decade, makes it possible for us frequently to estimate the age, pattern group, and occasionally to identify by design name, any old pressed glass piece which we may chance to cherish.

The "lacy Sandwich" type of glass was not made in any quantity after 1850 and never was it produced in anything like complete dinner sets.

Early Pressed Patterns (1850—'70)

The first pressed patterns having general appeal and sale were a group of rather heavy, clear glass patterns, whose designs consisted chiefly of plain geometric indentations and ribbings. The first of these probably appeared around 1850. But the more popular designs like the Thumbprint —a pattern in which the bowls of goblets, compotes, etc., are decorated with a series of rowed indentations similar to thumbprints —were still being made in 1870 and '75.

The glass itself was heavy and thick, occasionally awkward in shape, but usually—at least in those pieces made before 1864—resonant and brilliant. Impressed ovals, or circles, horizontal ribbings, prisms, criss-cross arrangements of "sawteeth" and "bull's eyes," form the major portions of the designs of the time. Stars, lyres, and hearts were occasional features of decorative motifs.

One of the most popular patterns of the day, and one of the loveliest of all Early American glass designs was the lovely Bellflower pattern. In these pieces across a simple geometric ribbing occurs a very simple but graceful flower design. Similar ribbed patterns were the Ribbed Ivy, Ribbed Acorn, Ribbed Oak, and Ribbed Grape.

But with the exception of these, of one tulip pattern, and an occasional leaf motif there was no suggestion of the elaborate fruit, flower, and foliage motifs which trailed so profusely over the popular glass patterns of the '70's–'90's.

Popular Patterns in the "Pressed Glass Boom" ('70's—'90's)

By the middle '70's pressed glass was in the boom stage. Glass was lighter in weight and had lost its resonant quality. Patterns were more elaborate, naturalistic and varied. In clear glass elaborate fruit and flower motifs against a stippled or paneled background were the order of the day. And frosted, milk-white, and colored glass was in the ascendancy.

Frosted glass patterns: Among the loveliest of the pressed patterns of the '70's were the "frosted" patterns. Undoubtedly inspired by the popular "Ribbon" pattern of the '60's, it is true that their remnants are most sought after of any group of old pressed wares today. The most extraordinarily popular pattern was the historic Westward Ho! Its distinctly American appeal makes it widely sought even now-a-days, by our most discriminating collectors. The Polar Bear pattern is almost as handsome, as the tray and goblet of the photograph will testify. Either of these, as well as the Lion, Three-Face, Frosted Stork, and Deer and Dog, combine beautifully with a certain unpatterned frosted glass being made today.

Milk-white glass: One of the early types which blends most readily with its modern reproductions, is the milk-white or opaque glass. Certain of the modern pieces *do* fall short of the "whole milk" tone possessed by their more opalescent ancestors. But I have seen reproductions, which, when held to the light show that fine, creamy quality which was so characteristic of the earliest and most carefully blended and selected milk-glass.

Opaque glassware was undoubtedly made in America at a very early date. The Petal and Loop candlesticks of the Sandwich factory, for instance, were among their earliest attempts. But not until the '70's was it a really popular or, in fact, commercially profitable ware.

Among the earlier patterns one may find the Blackberry, Strawberry, Wheat, Currant, and Grape. Later, in the '80's and '90's there were vast quantities of open-work or lace-edged plates and bowls, some of them with painted flower centers—and finally the rooster, duck, and hen mustard dishes which are being copied so charmingly today, in all sizes and shapes.

Colored pressed glass: What a thrill for our post Civil War grandmothers to discover that table glass was not only no longer a luxury, but that it could actually be had in an exciting array of colors, including various shades of blue, amber (both golden and dark), vaseline (a greenish yellow), amethyst, a pinkish rose, opalescent, and the lovely cranberry red.

Most of this colored ware was distinctly Victorian in design, but it had a vivid shimmering quality directly traceable to the geometric variations in glass thickness, characterizing its pattern. The popular hobnail—"wart glass" the workman called it—was individualized by its row of wart-like external projections, the lovely Diamond Quilted pattern by the interior arrangement of crisscross glass-trickenings. The inverted thumbprint owed its polka-dot effect to the round thumb marks which stood out in high relief on its interior surfaces; and the Thousand Eye, by the circular disks, graduating in size toward bases, and separated by tiny diamond points.

Some of these patterns were to be had in clear glass, as well. But with the possible exception of the hobnail—which in clear glass had a delightful sparkle—these were never so effective in crystal. Favorite clear glass patterns were sometimes made too in colors, as for instance the Willow Oak, Wildflower, Rose-In-Snow, etc. But few of these possessed the shimmering attraction of such colored pieces as the Diamond Quilted and Thousand Eye.

Handles on colored ware were often not pressed-with-the-piece, but made separately in clear glass or glass of a harmonizing color, and "applied" after the main portion of the pitcher, mug, or cruet had been made.

Remnants of grandmother's colored glass are sometimes difficult to combine effectively with their modern reproductions. The old colors have been not always easy to duplicate. And slight color differences can stand out on a light tablecloth in an alarming manner. But here are amber inverted thumbprints sets to be had today which are very satisfying copies of the older patterns. And old pieces of cranberry red, in any pattern, are charming when used with modern "milk glass," or as occasional pieces on a holiday or valentine table.

Fruit, Flower, and Foliage Patterns of the '70's—'90's

A book could be devoted to these naturalistic and popular patterns of the '70's to '90's. Of grape patterns alone there were more than a dozen. The Baltimore Pear, Strawberry, Blackberry, Cherry, Loganberry, Currant, and Gooseberry were all employed in the motifs of various appealing

[*Please turn to page 120*]

"I allow myself only a dollar a day for food

—so I can't afford to risk a failure when I bake

(*right*) "Good butter, eggs, milk and other baking ingredients cost too much to be trusted to cheap, doubtful baking powder."

"My growing boy needs good, wholesome food. To make sure of light, digestible, fine-flavored bakings, I use Royal—and it never fails."

A snapshot of Mrs. Hawthorne cutting one of her delicious maple layer cakes. "I get a fine texture like this *every time* with Royal."

—that's why I stick to dependable Royal Baking Powder. I know it always works"

(An informal interview with Mrs. A. C. Hawthorne, of Huntington, L. I.)

IT TAKES a thrifty housekeeper to feed three on $7 a week. But Mrs. Hawthorne knows how to get the best value from every penny.

"I don't risk any food money experimenting with cheap baking powder," says Mrs. Hawthorne. "I figure this way:

"The butter, eggs and milk I use for baking are good food wasted if the baking powder fails. For I can't expect the family to eat soggy cakes and biscuits —a growing boy and a hard-working husband need good, wholesome food.

"With Royal, everything I bake turns out light, digestible and delicious. And enough for a baking costs only about one cent. I wouldn't *think* of using anything but Royal."

SOUND REASONING, Mrs. Hawthorne. When you consider that, during the "lifetime" of a 12-ounce can of baking powder, the average woman uses ten or twelve dollars' worth of butter, eggs, flavoring and other ingredients, it seems foolish, indeed, to use any baking powder but the most reliable—Royal.

With this fine Cream of Tartar baking powder, you can count on success *every time*. Your cakes will be tender and fluffy—your biscuits delicious and light as a feather.

Remember, when you buy baking powder, how little Royal costs—only about 1¢ per baking. Practice economy by using the best!

FREE COOK BOOK
Mail the coupon today for the new Royal Cook Book

NRA CODE

ROYAL BAKING POWDER, Product of Standard Brands Incorporated
Dept. 110, 691 Washington Street, New York, N. Y.
Please send me a free copy of the Royal Cook Book.

Name_____

Address_____

City_____ State_____

In Canada: Standard Brands Limited, Fraser Ave., Toronto 2, Ont.

Copyright, 1934, by Standard Brands Incorporated

Watch for your baker's weekly "Specials"...
When you bake at home, make sure of success and delicious flavor by using Royal Baking Powder for your cakes and hot breads. But don't forget that you can rely on your baker for a variety of breads, delicious coffee cakes, Parker House rolls, crisp dinner rolls, cinnamon buns, layer cakes, cup cakes, and other goodies to lend variety to your table. With careful attention to the housewife's needs and wishes, the modern bakery offers a wider and ever-increasing service to the home.

bought homes would now readily answer in the affirmative.

There is an equally important, if less analytical, aspect to this question of buying or building. This involves relative effects on a residential community of speculative homes and those built by home-owners. The advent of speculative homes on a street invariably establishes a scale of values which never increases. Once speculative, it always remains so. There is embodied in these developments none of the qualities that go for permanence. There is lacking the individuality, taste in design, and the other qualities that stand the test of time. As a result these houses go through a continual process of being bought and sold and never have the opportunity to absorb what we express as "character." On the other hand, owner-built homes are based on the very qualities synonymous with permanency. They are an expression of the personal pride, individuality and the life of the owners. They possess a certain something which neither years nor changing ownership can take from them. Their values boldly withstand the attack of age and changing conditions. Though not always of impeccable tastes, and though modes and styles change, it is years after their contemporary "speculatives" have reached the bottom that the "homes" succumb to our progress. This is not philosophy. It is *fact* which can be proved in practically every city in the land. Look about you and see for yourself that this is a fact.

The same two perennial questions—

[*Continued from page 95*]

Question 2: Are Architects Needed for Small Homes?

Prospective builders of small homes are, from the start, confronted with a multitude of questions about their problem—a problem with which many feel they are unfitted to cope. Not the least important of these questions is whether or not to employ an architect. Their hard-earned savings must be closely watched and made to go as far as possible toward providing an ideal home. And at first glance the architect's fee seems an extravagance and an expense which can be most readily eliminated. But is it an extravagance? Can it be wisely, even if readily, eliminated? And what alternatives are there to replace this service? These questions must be satisfactorily answered in the mind before progressing with assurance.

Recognize that people build their homes in order to procure just what they want—something that cannot be bought. They realize the flexibility permitted in putting together their own selections of property, property layout, plan, exterior design, and the many little individual features. In considering various methods of building this flexibility must not be lost. Also, mark indelibly the three important phases of home-building. First, there must be good design, well-studied plans, and complete specifications. These documents explain the house to the owner; tell the builder just what and how to build; are the basis of competitive bidding; as part of the contract, they legally protect the owner. Second, a fair price must be established. Competitive bidding is the only known method of doing this. Fair bidding demands that all bidders figure on the same thing, which further emphasizes the importance of complete plans and specifications. Third, materials and workmanship must be of good quality. Supervision of construction assures this in seeing that the contract documents are complied with. Whether errors result from ignorance, incapability or intent, the effect on the completed house is the same.

Now let us look into possible procedures not employing an architect. Naturally all dealings must be directly with builders. Following are possible types of agreement: (1) for labor only, the owner furnishing plans and materials; (2) Individual contracts for the various sub-trades (carpentry, masonry, plumbing, etc.); (3) Direct contract with a builder, who is to be paid actual cost of labor and materials plus a percentage profit; (4) Direct contract for furnishing plans and the completed building; (5) Direct contract for the building, according to plans furnished by the owner.

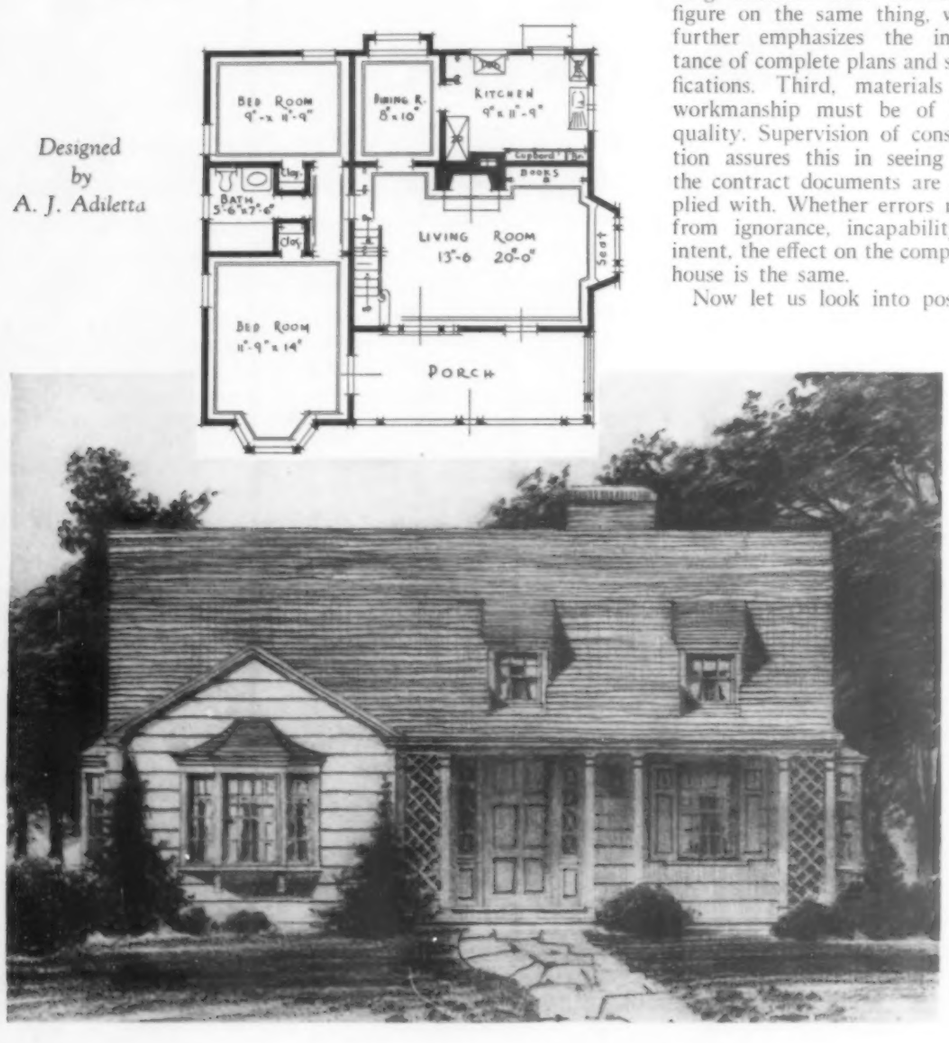
The first three types of agreement should be diligently avoided. It is obvious in these that the total cost cannot be known until the job is completed. Also the owner must assume the duties of *both* architect and general contractor. There is neither economy nor advantage in trying to carry such a burden.

In the agreement for plans and actual building, the plans may vary from crude sketches to well-developed architectural drawings. Their cost to the builder will depend on their quality. That is, it will be nothing if he scribbles them off while waiting for the soup to cool, and will amount to an architect's fee if done by a competent person. Whatever this quality and cost may be, it is passed on to the owner in the general contract price. No sensible saving can be effected by such a procedure. But even if there was a saving, the advantage would be lost by the elimination of competitive bidding. Others could hardly be expected to bid on drawings made by a competitor.

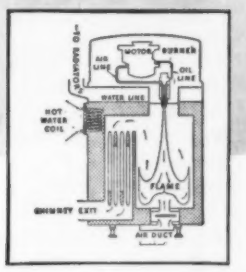
It is far better for the owner to furnish the plans and specifications and obtain bids from several reputable builders. In the absence of an architect stock plans would have to be used. Since no architect can possibly compete with the prices of stock plans, a considerable saving may be effected on this item. This saving carries its sacrifices, though, as the variety of designs and plans is limited. The idea of a home designed for particular desires must be forgotten, and the closest thing to this must be accepted. The usefulness of the plans, then, depends on their suitability to the owner's requirements and on their quality and completeness. The sale of stock plans has been greatly abused by the offering of poorly studied designs worked into inadequate drawings. The only protection an owner has along this line is to consider buying only from sources of national reputation and recognized responsibility.

What of the actual construction of the house? Under any of the conditions mentioned it is here that the owner must shoulder the

Designed by A. J. Adiletta



Why no other automatic furnace *can be like this one*



ABOVE . . . showing how the G-E Oil Furnace traps heat, making it pass three times over heat absorbing surfaces in the boiler.

SEVEN YEARS AGO, when G-E engineers set out to design a better way of heating the home with oil, they started at the very beginning—with no preconceived ideas of what was right and what was wrong.

Back of them they had the entire resources of General Electric Company.

Took 5 years to perfect

They were told not to hurry, to take all the time they needed, but to make their work good.

It took them five years to complete their work, including two years of field testing at the company's expense—not the public's. And here is what they did . . .

They developed an entirely new principle of atomizing and burning fuel oil. Each drop of oil is broken up into more than a hundred million particles. The oil vapor is injected downward. The flame is cushioned on a column of air that enters from the bottom of the firebox. You not only burn far less oil, but the oil burns quietly, completely, cleanly.

They designed a special steel boiler and firebox, tailor-made to fit the burner. The boiler is of steel, arc-welded into one piece, to do away with joints that might leak and cause trouble. The boiler is so strong that a stream of ice water could be put into it while steam is on, without causing any damage.

The hot gases are not permitted to blow straight through the furnace and up the chimney, where their heat is wasted. They are cleverly led three times over heat-absorbing surfaces before passing out the flue exit. The burner is on top and the flue exit at the bottom for greater efficiency. A slight vacuum in the burner compartment makes it impossible for any odors to leak out. No soot can form through the flame striking against bare metal (the way the flame of an oil lamp forms soot when it touches the lamp chimney).

You have nothing to do with tending this furnace and nothing to think about except maintaining the water and fuel levels. The burner even oils itself with the fuel it burns. Yet automatically you have exactly the temperature you want, day and night.

Year-round hot water

And of course you have a plentiful and economical year-round supply of hot water, thanks to the built-in water heater. Only the water is heated when the room temperature calls for no heat in the radiators.

Summing up, what the G-E engineers have given you is a complete coordinated unit, with each part designed and made by General Electric to work with every other part—for the express purpose of burning oil. With this unit, heating your home becomes no more of a problem than lighting your home.

Saves 20% to 50%

And perhaps the most unusual thing about this unique heating plant is its wonderful economy. Instead of increasing your heating costs it cuts them down to a degree that often seems impossible, until you know the efficiency of this furnace. A saving of 20% to 50% on fuel bills is not at all unusual.

We have given you here only the high spots. If you would like complete information about the G-E Oil Furnace, why not telephone or visit the nearest dealer's showroom NOW? Or write us for "The Inside Story." Three-year terms with no down payment under the N.H.A.

MAIL THIS COUPON TODAY!

GENERAL ELECTRIC COMPANY, DIV. A.H.-1
Air Conditioning Dept., 570 Lexington Ave.
New York, N. Y.

I want FREE 16-page booklet entitled "The Inside Story," telling of the new fuel-saving General Electric Oil Furnace.

NAME.....

RESIDENCE.....

CITY & STATE.....

GENERAL ELECTRIC OIL FURNACE

. . . . . Will give you relaxation and profitable enjoyment

PRICE $49.95 AS SHOWN

SCORES of business and professional men in every community find relaxation in the evening in their home workshops. Working in wood and metal . . . creating attractive and useful articles of furniture, novelties and toys, is always a fascinating pastime.

While only a few years ago a home workshop was an expensive luxury which only a few could enjoy, today finest quality DRIVER Power Tools are well within the reach of all. DRIVER TOOLS . . . which popularized the home workshop idea . . . provide superior quality at lowest possible cost.

WALKER-TURNER COMPANY, Inc.
2015 Berckman St. Plainfield, N. J.
Please send 40-page catalog and full information.

Name .....
Address .....
City ..... State .....

greatest responsibility. He must be the final judge as to whether the plans and specifications are being carried out in detail, for materials, workmanship and general interpretation. It is not merely a question of whether or not you trust the integrity and ability of the builder and the many men working under him. It's a question of whether or not you are getting what you have contracted for, are paying for, and are entitled to. Appearances often count for little in the building industry, where in many cases quality cannot be "seen." It is indeed a heavy responsibility for a layman to assume and, to say the least, is of most doubtful economy. Supervision embodies more than the mere casual inspection of materials, as we shall discuss later.

As compared to these methods of building, what happens if an architect is employed? To begin with you have a professional advisor from the purchase of the property to the final completion of the building. His usual duties are: working out plans and designs to his client's desires; preparing drawings, specifications, and contracts; aiding in the selection of a builder; supervising construction and issuing certificates of payment at the proper times. In addition he may advise on the purchase of property, financing, budgets, and aid in landscaping and interior decoration. The word "may" is used advisedly for the extent to which these various services are used depends on the terms of the agreement and the ability of the architect as well.

Although it is obvious that such services should be of unquestioned value, it is generally known that often there is hesitancy in employing an architect —particularly on smaller homes. The principal reasons for this are: (1) The fee involved; (2) The idea that architects automatically produce higher building costs; (3) The undetermined exact total cost of the house.

The fee is simply a part of the total cost and, as such, must be justified by the value received in services. The amount of the fee depends on the nature of the work and services desired. It may be a percentage of the total cost or it may be a pre-determined agreed sum. As a guide to proper charges the American Institute of Architects has prepared a schedule of recommended fees, based on what experience has shown to be equitable.

The idea that architectural services produce higher building costs is not true, but the idea is not without foundation. The architect *does not* cause higher costs but he *does* insist on first class materials and workmanship —often in places and under conditions where the average layman would not know the difference. This is a protection to his client and his reputation; and it explains why an architect's job often costs more than another job which seems similar. It is the difference between "as specified" and "good enough." Dividends usually accrue in the form of low maintenance costs.

The undetermined exact total cost is a more serious objection. Though sometimes due to the architect's lack of practical judgment, it is more often due to misunderstandings. Control of the cost is a joint responsibility of owner and architect. There is a prevalent and unhealthy custom in which the owner quotes to the architect a sum smaller than he really expects to spend. This is done to anticipate the architect's "making it cost more." The architect, in turn, sees through this and attempts to provide the house he thinks his client *really* wants and expects. This system would seem to be workable—even if a bit naïve—if each knew *how much* the other was allowing as a difference between *estimated* and *expected* cost. But since the obvious lack of confidence precludes this, it merely becomes the start of troubles. The remedy for this lies in the client taking the architect into his confidence at the very start. If they work together on the budget, financing, etc., and the architect is definitely assured of what it is intended actually to spend, he will undoubtedly work out a scheme to come within this sum. To do this, though, he must have full confidence and tolerance. He is only human and cannot produce a $15,000 house for $10,000. The house requirements must be flexible enough to bring them into agreement with the budget sum. And this flexibility must be maintained until the contract is signed. After the contract sum is reached an allowance should be made for unexpected expenses—extra work, changes, etc. This may be relatively small but should be ear-marked for the purpose. There is seldom a job without extras, resulting from oversights or changes. These are no more prevalent when an architect is employed than when building under other plans. With diligence they can be kept at a minimum. It will help if the owner insists upon a list from the architect stating precisely what is included in the contract and *another* list of things deemed necessary for a complete house but not included. A client's lack of interest in minor details often discourages an architect from bringing these to his attention.

To compensate for the objections noted and justify the money spent as a fee, there are surely some distinct advantages. There should be great comfort in having a professional advisor in all matters relating to building—an advisor who is not interested in selling anything or making any profit out of the job except his pre-determined fee. A plan and design which are made exactly according to your desires may be obtained, even if it requires weeks of study. There are great possibilities under this system, of working out a home within the budget sum but providing for possible later additions. The correct architectural design, proper selection of materials and the careful supervision of every detail of construction make the architect's fee an economy rather than an extravagance. The determination of payments at the proper times is in itself an indispensable service. It protects against paying in, at any time, more than the value incorporated in the house at that time. This has often saved more than the architect's fee when an owner was forced to take over an incompleted house due to bankruptcy of the builder. Supervision insures that all terms of the contract are being complied with. In case of controversies the architect is in a position to effect arbitration, or in event of legal proceedings to act in collaboration with a lawyer.

[*Please turn to page 116*]

← Ask for this booklet — It's FREE

"How to *Arrange Flowers*"

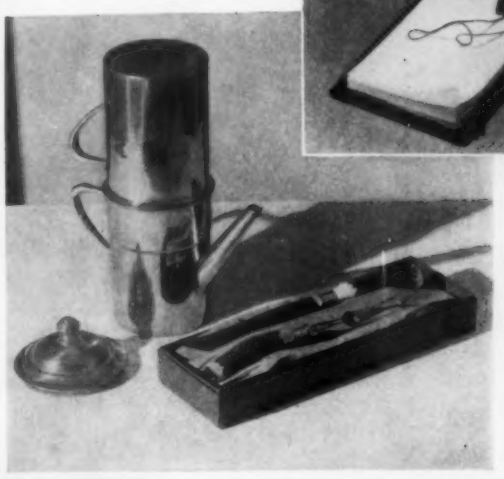
Learn how "CALART" Handmade Flowers . . . faithful, lasting copies of natural blossoms . . . can beautify your home. Ask your dealer for this inspiring booklet or write to us direct.

Shown above is a charming arrangement of "CALART" Handmade Flowers for midwinter home decoration . . . a welcome touch of gay, spring color for cold, snowy days — white narcissuses, yellow daffodils and anemones in pastel and darker shades. Be sure each blossom bears the little blue-and-silver seal which identifies every genuine "CALART" Flower.

California Artificial Flower Company
PROVIDENCE, R. I.

OF INTEREST TO YOU?

The perfect contrivance for your desk or telephone table combines a pad, attached pencil, and lamp to see by. From E. Wanda Baker



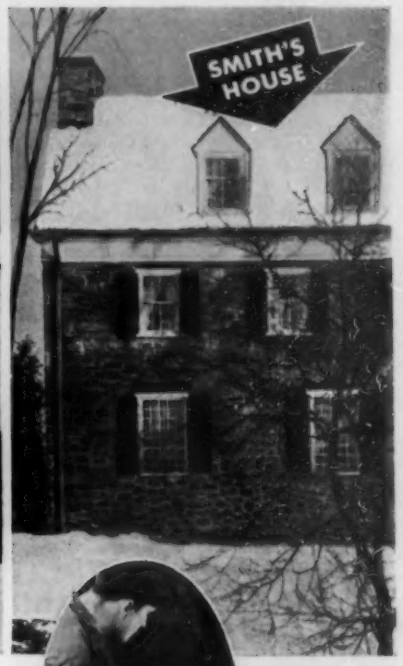
To make your women guests completely comfortable, have this box on hand, with five different shades of powder to suit any complexion. Designed by Lenthéric

An Italian coffee pot in copper will make perfect coffee in a new way. This and the good looking carving set beside it will make splendid gifts for the house. It comes from Hammacher, Schlemmer & Co., Inc.

Toast is turned automatically when the doors of this new Heatmaster toaster are opened. The interesting modern design of this essential electrical convenience is due to Barnes & Reinecke, and it may be purchased from Sears, Roebuck & Company

The waffle Servi-Set is a new convenience for the many people who like to make and serve waffles right at the table. The set consists of the waffle iron itself, a batter bowl and syrup pitcher of crack resisting black glass, and a chrome ladle to match the chrome tray and iron. From Westinghouse

Why didn't the snow melt on the Smiths' house?



WHY has Jones spent 35% more for fuel than Smith . . . and been less comfortable?

WHY will Smith's home be 8 to 15 degrees cooler than Jones' next summer?

Johns-Manville actually blows comfort into your home. A deep 4" layer between attic floor and ceiling below keeps winter heat in—summer heat out.

THE ANSWER lies in the attic and walls!

Most attics—icy cold in winter, stifling hot in summer—are separated from the rooms beneath only by the thinnest layer of plaster and board. And, in addition, the walls of most houses are hollow. There's nothing between inside and outside walls to keep heat in . . . or out!

In winter, heat passes out rapidly through this "sievelike" construction . . . fuel is wasted—your house is drafty and hard to heat. And in summer, heat pours in—stays in.

Yet the remedy is simple, practical—economical.

A Revolutionary Discovery

It is a new, amazingly efficient insulation, developed by Johns-Manville.

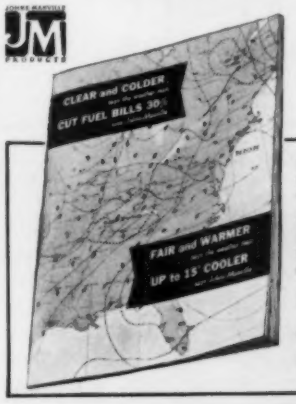
(LEFT) Heat and cold easily pass through hollow outside walls.

(RIGHT) Rock Wool shuts out heat and cold effectively.

"Rock Wool," spun from melted rock . . . fireproof, rot-proof, permanent . . . *is blown through a hose* into those empty spaces under attic floor or roof and into hollow walls.

The cost of J-M Home Insulation is surprisingly low—*and now you can finance the work through the Johns-Manville "$1,000,000-to-Lend Plan"—under the terms of the National Housing Act—lowest terms in history for home financing.*

As Gordon Smith, Ashburton, Md., writes—"It cut our fuel bills 40%." S. W. Greenland, St. Louis, says—"It reduced the temperature of our second floor last summer from 10° to 15°." And over 25,000 other home owners already enjoy its economy and comfort.



SEND FOR THIS BOOK —IT'S *FREE*

It tells how Johns-Manville Rock Wool Home Insulation makes homes 8° to 15° cooler in summer—reduces winter fuel bills 25% to 40%.

Johns-Manville, Dept. AH-1, 22 E. 40th St., New York

Please send FREE book and details of plan whereby through Johns-Manville I can finance the insulation of my home.

*Name*_____

*Street*_____

*City*_____ *State*_____

SAVE up to 50% BY BUYING DIRECT
Amazing New 1935-1936 MIDWEST
HIGH FIDELITY 16-TUBE ALL WAVE Radio
9 TO 2,400 METERS
30 DAYS FREE TRIAL
WORLD'S GREATEST RADIO VALUE COMPLETE WITH DELUXE AUDITORIUM-TYPE SPEAKER $57.50
FOREIGN RECEPTION
FRANCE
MOROCCO
HOLLAND
SPAIN
ROME
AUSTRALIA
TERMS AS LOW AS $5.00 DOWN
WRITE for FREE 36-page, four-color 1935-36 Midwest catalog. 110,000 satisfied customers saved 1/3 to 1/2 by buying direct. Save the middlemen's profit! This Super De Luxe, All-Wave radio gives you: High Fidelity reception, 5 wave bands, 50 advanced features, many of them exclusive...such as Multi-Function dial. Only Midwest gives 9 to 2400 meters. Brings in foreign stations 12,000 miles away.
Hear realistic American and SHORT WAVE programs ...Canadian, police, amateur, airplane, ships. One-Year Guarantee, Foreign Reception Guarantee, Money-Back Guarantee.
As little as $5 down. 30 days FREE trial.
Mail coupon or send 1c postcard
MIDWEST RADIO CORP.
Dept. 974 Cincinnati, Ohio
MIDWEST RADIO CORP.
Dept. 974 Cincinnati, O.
Send me FREE 1935 catalog, FREE miniature dial, 30-day FREE trial plan, User-Agent's offer.
Name.....
Address.....
☐ Check here if interested in a world-wide battery radio.

STUDY INTERIOR DECORATION AT HOME
FOUR MONTHS PRACTICAL TRAINING COURSE
Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.
Home Study Course
starts at once . Send for Catalog 12J
Resident Day Classes
start Feb. 4th . Send for Catalog 12R
NEW YORK SCHOOL OF INTERIOR DECORATION
578 Madison Avenue, New York City

Mark Everything With Cash's WOVEN NAME TAPES
Laundry losses and misuse of clothing and linen are annoying and expensive. CASH'S NAMES prevent them. Positively identify at home or away. Permanent, distinctive, economical. Used for generations by thousands of families. Quickly attached with thread or Cash's NO-SO Cement. Order from your dealer or us.
Trial Offer: Send 15c for 1 dozen of your own first name and sample tube of NO-SO Cement.
CASH'S 185 Chestnut St., So. Norwalk, Conn. or 6223 So. Grammercy Place Los Angeles., Cal.
CASH'S NAMES 3 doz $1.00 6 doz $2. 9 - 2.50 12 - 3.
NO-SO Cement 25¢

The same two perennial questions—

[Continued from page 114]

There is some variation to the types of agreement between the owner and architect. It may be for complete plans, specifications, and supervision (with attendant advisory service); for plans and specifications only (an uneconomical arrangement); for supervision only, or for advisory service only. For the agreement with the builder, when an architect is employed, either the general contract or the separate contract system may be used. The former means that the owner's contract for the construction is with one man (or company). This general contractor is directly responsible to the owner for the work of all building trades. The separate contract system calls for individual contracts with each trade (carpentry, masonry, plumbing, etc.). In this procedure the architect assumes the duties of the general contractor, but not the financial responsibility. Due to the added duties, the fee is higher than in other cases. This difference is more than offset, however, by the elimination of the general contractors' profit. While the general contract system is more prevalent now, it is quite likely that separate contracts will gain in favor, due to the reduction in total cost to the owner.

The building of a home—no matter how small—is too important a life-investment to make without professional, skilled advice. Architecture is the only profession that trains its members for this work, and their knowledge comes only after long years of study and work. There is no one better qualified to build than a builder, but *building* is not *architecture*. Let the builders do their part of the work and let the architects do the architecture.

Note: How much should be invested in a home will be discussed by Mr. Drewry in our March building number.

Twain Pillars : : a made-over barn

[Continued from page 80]

is regarded as a museum specimen.

Essentially of the period is this mellow oaken room where a fine stone fireplace centered in one wall recaptures the cozy atmosphere of old time hospitality. Among the fire fitments is an amusing log roller, well worthy of modern interpretation. Old flint lock rifles occupy their accustomed place on the chimney breast, though today filling the peaceful and decorative, rather than the martial rôle as of yore.

The rich warmth of the brick paved floor, commemorative of Stormfield, blends in happy harmony with old timbers. Elsewhere wide oak plank cover the floors of the house.

Most amusing is the tap room opening off where a Victorian bar from the Old Bowery in New York City presides with monumental pride. Two of the walls are done in oak slabs, the fourth of stone leads through a small arch to a tiny wine cellar, cut into the rocky slope.

Thoroughly representative of the best tradition are the batten doors, hand wrought hardware, and the pewter wall sconces used for general lighting. Eloquent too, of the housewifely duties in olden days are the spinning wheel and quaint butter churn near by.

A wooden grille, casually introduced as a means of dividing the dining room and hall strikes a nice note of vivacity and interest. The hall itself, paneled in oak slabs, the wood waxed and rubbed down to a soft patina pleasant to the touch, serves a rich decorative purpose.

Full of dramatic element is the pictorial stairway with silhouette balusters, rising by one turn at the landing to top of the house. It not only serves to tie together the general scheme but as an ornamental feature it fills an important rôle.

For whether in high or low relief, at floor or landing, the graceful contour of the motif supplies an almost bewildering variety of lovely effects. Charmingly proportioned, with broad treads and low risers, the ascent is made both easy and pleasant.

The engagingly primitive character of the living room on the ground floor is charmingly reminiscent of log cabin days. Here we catch the spirit of the pioneer homestead, when the early settlers not only built their own rude houses, but their simple furniture as well.

To most of us, the term Early American as applied to furniture at once recalls those naïve old country pieces of the 18th century which we prize so dearly today. But there was still that earlier period, before the work of Colonial craftsmen took on a more sophisticated flavor when merely oak or pine slabs were employed for the heavier portions and peeled saplings for the shaped parts of the furniture.

[Please turn to page 121]

Costain

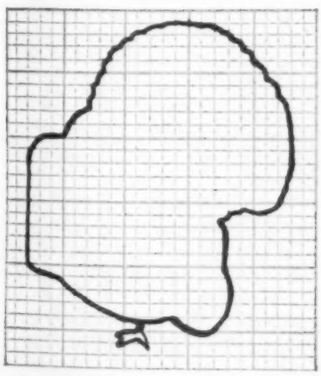
The stairway in Twain Pillars, with its silhouette balusters, rising by one turn at the landing to the top of the house, is distinctly pictorial

My dear Kate:

I HAD an idea you'd appreciate Peter Dink—he looks quite as haughty and pugnacious a cat cross-stitched, as he did in real life, when he would lay in ambush behind a chair and surreptitiously claw a run into a new pair of Sunday-go-to-meeting stockings. I am glad you really liked the Christmas sampler. I thought you would. They have a personal touch, I think, when they include your household pets (if one could call your mother's pet Anastasis Turkey a *household* pet), or suggest places (do the little pine trees bring a whiff of Balsam from South Chatham?), or things, or people of whom you are particularly fond. I rather imagined Cookie would enjoy the Ghost train, that phantom Litchfield freight which goes up through the valley tooting its whistle, but almost never being seen. I did enjoy doing the sampler for you and I shall make one for Judy's room when next I have some spare moments.

We took Judy to the doctor for a general going-over. I am frequently amazed at the reasons people give for discontinuing the services of good, conscientious baby specialists—likewise the little thought they give to selecting a man who will be so largely responsible for the health of their child. Some of the reasons for changing doctors have been as trivial as: "Johny always cries

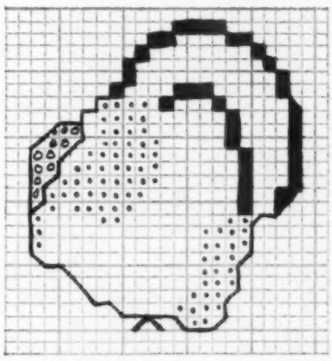
Tracing from original drawing



when I take him to Dr. A.," or "Dr. B. spoke roughly to dear little Janey." I don't doubt that "dear little Janey" was quite in need of a stern word or two and Dr. Cogswell, who is such an angel-lamb, has told me that the average child who comes to him wails in no mean tenor. It was a tremendous relief to me to have him say this, as I have usually hung my head in shame when confronted with the little demon Judy becomes upon entering the "sanctum of sanctums." I am so glad that Alec and I considered well before deciding upon Dr. Cogswell. Judy has certainly been a splendid baby, happy and healthy, and I myself feel that I have a real friend in Dr. Cog. Consequently, we have never found it necessary to change doctors and Judy has not been subject to substitutions in methods of feeding and training which are bound to make a child unsettled.

Heavens! I have rambled along and now I shall start a fresh page with instructions for making a sampler. If Mrs. St. John is really interested in doing one for Georgia you can give this to her. I usually draw up my complete sampler on a piece of graph paper, spacing it as I wish it to be when completed. Use cross-section paper with the same number of squares to the inch as your cross-stitch canvas. Many different designs can be found on the pattern sheets of cross-stitching, which may be purchased at any fancy work shop, but I frequently like to introduce designs not procurable from this source. As you know, I do not draw well, so I select a picture such as I wish and trace it onto a piece of graph paper; it is then possible, even with my meager skill, to shape it

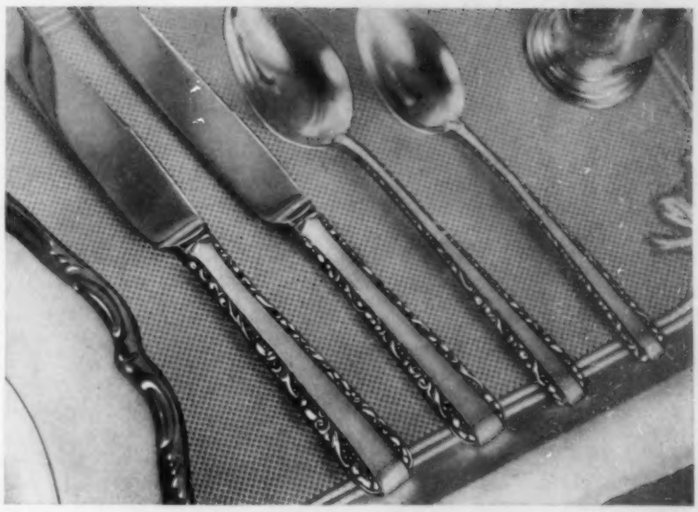
Cross-stitch pattern



Key: —white; —combine one thread of green and one of blue; —brilliant red; —brown

into the squares, using half stitches (that is not crossing a stitch) where necessary. I enclose a sample of a turkey which I worked up in this fashion. I then stretch my linen onto a board (more often than not my kneading board) and thumb tack it down, being particularly careful that the threads run straight. I now place the canvas over this, again taking care that the threads of the canvas run parallel to those of the linen, and tack the canvas down. Carefully baste the materials together, at frequent intervals, and remove thumb tacks.

[*Please turn to page 119*]



The new CANDLELIGHT by TOWLE — flickering candlelight reflections in the flowerets add a Renaissance loveliness rich and elusive. Note the fine ensemble — new beauty for the bride's table

In 1905 she chose Towle Sterling

In 1935 her pattern is still open stock

AND the pattern she chose is still lovely and in perfect taste. For every design of TOWLE Sterling is created to have lasting beauty. The years will add to your pride in *your* TOWLE pattern — and it, too, will be "open stock" for years and years to come.

FREE — Pictures and prices of all TOWLE patterns, with free chart of engraving suggestions.

NEW BOOK FOR BRIDES — *"How to Plan Your Wedding"* tells what to do three months in advance, two months, six weeks, three weeks, last week, last day. Four pages for the groom. Very practical and a priceless record.

THE TOWLE SILVERSMITHS
Newburyport, Massachusetts
Bride's Personal Service — Dept. B-1
[ ] Please send me information, especially on _____ pattern.
[ ] I enclose 10 cents for your new bride's book.
Name _____
Address _____

TOWLE

Makers of Sterling only . . . with unbroken craft traditions
SINCE 1690

Enjoy the Comfort of Circulated Heat

THE Heatilator Fireplace *circulates heat* to every corner of the room and to adjoining rooms—provides living comfort in cool spring and fall weather, with a worthwhile saving in fuel costs. It is the only heating equipment needed in mild climates and for summer camps.

A double-walled metal form around which the masonry is easily built. Saves labor and materials. Does not smoke. Burns any fuel. Stocked in principal cities for quick delivery. Write for details. State if building new fireplace or rebuilding old—if for home or camp.

Heatilator Company
821 E. Brighton Ave.
Syracuse, N. Y.

Heatilator Fireplace

BUY NO INSURANCE *until you learn about* **$1.00 A MONTH POSTAL LIFE'S POLICY**

Only POSTAL LIFE of NEW YORK gives you an insurance value like this, for Postal sells direct and has NO AGENTS. That is why Postal's low premium of only **$1** a month buys **$1,221** of insurance at age 20; **$1,085** at age 25; **$948** at age 30; **$813** at age 35, etc.—all ages 18 to 50, men and women. Write us today to find out the amount at your age.

Real "Old Line" LEGAL RESERVE life insurance that offers you lifetime protection with cash loan values and standard provisions and benefits printed in the policy and *guaranteed*. This 29-year-old safe company, operating under New York State insurance laws, has paid out over $40,000,000 to policy holders and their families. Send for free information today. No obligation.

POSTAL LIFE INSURANCE CO.—C. Jackson, Pres.
Dept. 723, 511 Fifth Ave., New York, N.Y.

BUY DIRECT AND SAVE

Uninsulated homes leak heat like a sieve, and are difficult to heat uniformly. GIMCO ROCK WOOL will save 30% to 40% of your fuel bill, and quickly pay for itself.

Get a Gimco Dealer's Price Before You Buy

GENERAL INSULATING & MFG. CO. Alexandria, Ind.
WORLD'S LARGEST EXCLUSIVE MANUFACTURERS of ROCK WOOL PRODUCTS

Laying the cornerstone of "Petit Point"

Alice Tisdale

J. H. Kammerdiener

"Many interesting things have happened to me since writing the story of 'Petit Point' and how it grew for the September issue of *The American Home*—the gift of a hooked rug from a San Diego woman; Chinese cherry bushes from an Omaha man; a beaded pincushion and hand-woven blanket from Iowa. And callers! From Nebraska, North Dakota, and points nearer home. It only goes to show what a strong *home* feeling there is in most people"

IT WAS a fine day in August when Mr. Thomas Quinn appeared in our little wood, driving a stout team of horses hitched to a big shovel, to dig the cellar of our new house. And now it was December, and for several weeks we had been abiding under our new roof, happily engaged in settling ourselves and our possessions in our new home.

It had been fun to unwrap old blue tureens and lustre pitchers, and put them onto the shelves of the built-in corner cupboard. Bits of pewter and old candlesticks had settled themselves next to the steeple clock on the mantel, looking immediately as though they'd stood there a hundred years. The open shelves in the living room received hospitably the dozens of gaily colored books, which helped to make the room cozy. Wing chairs, ladder-backs, tip-top tables, footstools, hooked rugs, and old lamps—all were put in the most becoming places, and the house began to look like home.

When at last the windows were dressed in ruffled Swiss or gay chintzes, when a few old prints and mirrors adorned the pine walls, and when an orderly row of shining saucepans hung in the blue-and-red-and-yellow kitchen—Charles and I agreed, "It's time now to celebrate."

We had planned from the first to have a "cornerstone party." With this in mind, we had left uncemented one of the split field stones of the hearth, so that under it might be tucked a tin box containing the day's newspaper, a coin of that year, and the names of ourselves and guests.

Invitations were broadcast to all the people who had helped to build our house. From the architect and contractor to the humblest workman, all were invited to come and bring their wives. Besides these, some twenty close friends were urged to attend.

"What'll we do if the party falls flat?" queried Charles, practically. To be truthful, the same anxiety had occurred to me. A mixed crowd, a new sort of party. What if the evening should drag, the guests be bored stiff? Suddenly I thought of Drusilla. She's an unfailing ally in times of stress. I phoned her and told her my fears and asked her assistance.

"Now don't you worry," she admonished; "I'll take charge of the whole afair and you can just forget it." Knowing Drusilla's capability and dependableness, I instantly cheered up and proceeded to take her at her word.

The time arrived, a clear, cold December night. The wrought-iron lantern on the tall linden tree near the road turned the snow into a fairyland of sparkles, and lighted the curved path leading to the front door. Red candles shining in every window shed their rays on the wreaths which hung there, and the whole scene looked every bit like a festive Christmas card.

Guests were first taken on a sight-seeing tour, then brought to the living room, where they sat on chairs, stools, cushions. At one side of the blazing hearth sat Charles in state, so altered by Drusilla's touches of make-up and costuming that he looked like an old man. On the opposite side of the fire, also with specs and suddenly graying hair, I was ordered to sit, with my knitting. Stationed there, we were supposed to present a picture of the future, when we and the house had grown old. Drusilla's brother, sitting cross-legged on the floor near the corner cupboard, called the roll; and each person rose and recited an original rhyme or gave a jolly little talk or sang an appropriate or amusing song.

"I Love a Little Cottage," with words changed to suit the occasion was "rendered" in the rich baritone voice of a young bachelor. Lincoln's Gettysburg Address was parodied by a youthful engineer, who spouted oratorically:

"Four score and forty days ago there was started upon this lot a New House conceived in the fertile minds of Alice and the architect and dedicated to the proposition, 'Let us have something Different and Roycrofty.'

"Now we are engaged in a great Celebration. We have come to dedicate this Love Nest, as the final resting place for those who left the excitement of the city for the quiet of the suburbs.

"But in a larger sense, we cannot dedicate this house. The brave owners who struggled here with carpenters and plumbers have dedicated it far beyond our poor power to add or detract. The world will little note or long remember what we say here, but it can never forget what they did here.

"And we here highly resolve that this Contentment of the Tisdales, by the Tisdales, for the Tisdales, shall not perish from this earth."

After the applause had subsided, a trio seated on the davenport started off on a song to the tune of "Oh, my Darling Clementine." There were verses without end, and a chorus after each verse—all dealing with the new house and its owners, and accompanied by a squealing accordion manipulated by capable hands.

Suddenly Drusilla stood at my side and stated in rhyme the following: Once on a time we heard there was a pot of gold at the end of the rainbow, then we learned that wasn't true. But *this* night, it *was* coming true. I was to look yonder, above that window, and see the rainbow there (a paper one, securely pinned to the curtain pole).

Mystified but obedient, I went to the window, the bow arching high above me, in water-color stripes of the proper hue. It took but little hunting to discover the

"treasure"—for there on the sill behind the chintz hangings I found a cunning little kettle! (a ten-cent aluminum one, brushed with gold paint). And inside it, shone many coins of silver. These were a gift from our guests, with "Hearty Good Wishes," and were "to buy something for the house."

After that came encomiums from Charles and me to the architect and the workmen, and replies in kind from them to us—all very informal and friendly and happy; after which the loose stone was raised from the hearth and the tin box put under it. At the last moment, one wag added a street car token to the box's contents.

The mason (who had made a most eloquent speech and who once lived in a thatched cottage in England) stepped forward with a shiny new bucket of sand and cement. Water was brought and added, the mixture stirred, then applied around the "corner stone." Drusilla then knelt and broke a small flask of amber liquid (cold tea!) on the hearth—saying, "I christen this house: 'Petit Point.'"

It was all rather impressive, and getting to be almost too solemn for comfort, when somebody found an old dinner bell in the rear hall and jangled it. That relieved the tension; and architect and mason, carpenters and cronies, all trooped gaily down the stairs to the basement, where food was spread on long tables.

Though four years have passed since then, those who took part in it still talk of the celebration. They earnestly declare, "We were making history that night. Imagine how queer it'll seem, maybe ninety years from now, when somebody finds that tin box, with all our names in it. You ought to put up a little bronze plate near the fireplace, telling that the box is there."

So far, we haven't put up any plate; but no doubt we shall, some day—some distant day when the "Repression" is over.

My dear Kate:

[Continued from page 117]

Everything is now in shape to copy the graph drawing onto the canvas. I have discovered that if I cannot find a particular shade in embroidery floss, the desired effect may often be obtained by combining two different colors. Thus the trousers of the little man in your sampler are done by combining one thread of medium blue and one of green. Tweezers are excellent for removing the canvas threads when the work is completed. I usually start plotting my pattern by placing my motto in the desired position and then grouping my figures, name, date, numbers, alphabet, or whatever I decide to use, about the motto. Most important of all in doing any cross-stitching is to cross your stitches in the same direction: the under stitch from bottom left to upper right, the top stitch from upper left to bottom right.

Alec joins me in wishing you and Cookie and the children all good things for the coming year.

Always lovingly,

Lib

After Christmas—budget the toys

[Continued from page 104]

such as children in a swing, a ring of chickens picking up grain, and such like—silly at first sight but sufficient for the energies of a sick child. Almost every Christmas brings some such toys which psychologists generally scorn as having little educational or play value. They merely add confusion to a playroom, but in their proper place and time they are treasures. Do not think that in lauding these "silly" toys we refer to the often truly silly mechanical ones. They are too noisy and full of action for a weak child. If they must be had, let them come out on the rainy day.

Only general rules can be suggested for budgeting. Although in some instances toys have been named for particular assignments, this should not be taken too literally. The mother must act alone in the procedure of classifying since it must be done in the light of each child's habits and interests. For example, many children use paints and crayons so rarely that these may be reserved for rainy or wintry days or for those exhausting hot times in summer, but others who crave the emotional refreshment the materials offer, and especially those who may be talented, need them available for frequent use throughout such quiet hours as each week may hold. Again, some little girls like to sew for their dolls quite regularly, while others care to do so only as a novelty.

Each mother can, however, with careful study and grouping of the toys assure herself and her children materials which, when produced on the appropriate occasion, will stimulate fresh interest and contented occupation. If the Christmas supply does not hold something to cover each of the possible emergencies, she will do well to keep her mouth awake, looking about her for something which will be suitable. Scarfs, ribbons, hats, any material in which children may "dress up," are often a stimulus to hours of play in bad weather. Packed in an old suitcase, they are easily produced

Kitchen Towels— a penny a dozen

WIPING POTS AND PANS—ScotTowels quickly wipe off every trace of grease and soot. Use, then throw away—nothing to rinse out afterwards!

WIPING STOVES—Just whisk off the dirt with a fresh ScotTowel. So much cleaner and so much easier on your hands than messy kitchen rags!

DRAINING FOODS—ScotTowels are so much more sanitary and more absorbent than ordinary paper for draining grease from bacon and fried foods.

Always Clean, Fresh, ready to use . . .

THINK of it! 300 (2 rolls) of these white, absorbent paper towels cost but 25¢! Actually only a penny a dozen!

ScotTowels in your kitchen save good dish towels—cut down on laundry. A greasy pan to wipe . . . lettuce to drain . . . something spilled on the table . . . glass to polish, hands to dry—just whisk a ScotTowel off the roll. Use it. Throw it away. What a wonderful convenience!

Made of "thirsty fibre," ScotTowels are soft and highly absorbent. They *really* dry. Try a roll in your kitchen. You'll soon wonder how you ever managed without them!

On sale at grocery, drug or department stores. Or write Scott Paper Company, Chester, Pa.

SPECIAL OFFER— SCOTT PAPER CO. CHESTER, PA.

If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and we will send you postage paid—

2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE, or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE

Check color of towel fixture desired: ☐ ivory ☐ pale green

Name_____

Address_____

Dealer's Name and Address_____

A1

Spinet Grand
BY MATHUSHEK

The most sensational piano development of the present Century

The Spinet Grand—a modern Grand in Spinet form—occupies only the space of a lounge. Its remarkable tone, exquisite grace, convenient size and reasonable price have won the heart of the nation. See it!

Send for Illustrated Booklet

MATHUSHEK 14 EAST 39th ST. OFF 5th AV., N. Y.

COMPLETE CONDIMENT SET

Attractive, compact metal rack with 12 clear glass containers. Keeps all the essential condiments *fresh* and *always handy*. Blue, green, old gold or white.

$4.95 (last year $8.50)

Lewis & Conger—45th St. & 6th Ave., N. Y. C.
Hammacher Schlemmer—145 E. 57th St., N. Y. C.
or KITCHEN CRUET COMPANY
230 Park Ave., N. Y. C.

Used in THE AMERICAN HOME Kitchen!

AIR CONDITIONER For Home and Office $4.65

DRY, dead heat dries up mucous lin ngs of nose, throat and lungs, causes colds and sickness. Moisten inside air for health and comfort.

CAPLAIR The Amazing New Capillary Action Webbing, supplies needed moisture in every room. 10° less heat needed; saves on fuel bills. Keeps furniture, piano, plants from drying out.

10-DAY TRIAL OFFER

Try Caplair at Our Risk. Satisfaction guaranteed or your money back if it doesn't do what we claim. Caplair gives good service for 20 years. Made of durable metal. Easy to use with Steam or Hot Water Radiators and Hot Air. Order direct. Give width and length of radiator. Only $4.65, money order or check. If you prefer, we send C. O. D. Write for FREE BOOKLET, "Humidify for Health." Reliable agents wanted.

LANDON & WARNER 360 N. Michigan Ave. Dept. K-52, Chicago, Ill.

Colonial Pine Stain

Gives to new pine the color, texture and finish of real old pine with one application.

Send for circular.

COLONIAL STAIN COMPANY
157 Federal Street Boston, Mass.

SANI-FLUSH
CLEANS CLOSET BOWLS WITHOUT SCOURING

and put away again. Trinkets, collections of one kind or another that parents may have kept from their own youth, old snapshots and the like will occupy the sick one. Along with her box of reserved materials one mother kept a little notebook from which she could refresh her memory as to jolly games and occupations for indoors. With such "bank accounts" for inspiration and amusement, mothers will spare themselves frayed nerves and headaches as well as preserve for their children wholesome interest and activity.

American table glass has ancestors

[*Continued from page 110*]

patterns. Some of the loveliest designs utilized such flowers as the Daisy, Lily-of-the-Valley, Primrose, Windflower, Cabbage Rose, and Dahlia. And such foliages as Barberry, Barley, etc.

One of the most charming of all patterns—and one which is difficult, by the way, to use in modern settings—is the lovely Rose-In-Snow in which a graceful rose design is used against a stippled or pebbled background. (Note picture on page 73.)

Late patterns: The eventual decline of grandmother's pressed glass is marked on the contours of many of the patterns popular from 1879–1900. The old attractive patterns continued to be made, but inspiration seemed to have faded from the glass factories.

The Liberty Bell design which appeared in 1876 commemorating the signing of the Declaration of Independence is interesting, if not pretty. Particularly is this true of the oval platter in whose border design is entwined the names of the Declaration signers.

The Daisy and Button pattern frequently attributed to the Sandwich factory in the period of its decline, was the *one* pattern which seems to have had both charm and general appeal. Its square plates, pointed sauce dishes, intricately patterned goblets, and tremendous number of occasional pieces, frequently had a lovely sparkle and charming coloring. One of the most interesting table settings which I have seen in a long time, was one in which reproduction glassware in a honey amber shade was combined with amber daisy and button goblets, and a modern patterned china. And a collection of toothpick holder-hats, or relish dish-fans, or boats in assorted colors makes a charming adjunct for the modern bridge table.

Grandmother's pressed glass may not rival Steigel. But it should be preserved! And used! Dust off that old pickle dish or goblet. Slip it into your shopping bag and give yourself a glorious half-day introducing it to its reproduction descendants as you'll find them in a modern china or glass shop.

VARNISH *this* EASY WAY!

Use no brush
Easy as dusting

Give your home beautiful varnished surfaces, without laboring over a brush. Use MOP-IT-ON, the varnish that needs no brush. Finishes average floor or linoleum in 10 to 15 minutes. Renews furniture and woodwork, as easily as dusting.

FURNITURE-WOODWORK *applied with folded cloth*
FLOORS-LINOLEUM *applied with Spreader*

EASIER THAN WAXING. Needs no polishing. Dries quickly, easy to keep clean. Unharmed by alcohol, soap or hot water. Try this new way to varnish. Ask your dealer for MOP-IT-ON. Costs no more. Send name and address, with dealer's, for details.

THE THIBAUT & WALKER CO.
46th Road Long Island City, N. Y.

MOP-IT-ON *The Varnish that Needs No Brush!*

STOP THOSE RATTLING STORM WINDOWS

with Eversta Silent storm window operators

Never rattles in the wind. Can be opened to any desired degree. Locks tightly when closed. Easy to put on and take off.

Price 60 cents a pair. Post paid, money-back guarantee

HOUSE OF NOTIONS
P. O. Box 156 Schenectady, New York

The Book of the Moment
THE COMPLETE KNITTING BOOK
215 Pages. Profusely Illustrated. $2.00
Write for Catalogue.
A PITMAN Craft BOOK
PITMAN PUB. CORP., 2 WEST 45 ST. N.Y.

KNITTING WOOL

Novelty Yarns for Suits, Zephyrs, Bouclé, Saxony, Shetland, Floss, Rug Yarns, etc. Priced Card of 400 Samples Free. Prompt Mail Service

COLONIAL YARN HOUSE
1231-K Cherry St., Philadelphia, Pa.

NEW EASY WAY 10¢ JUSTRITE PUSH-CLIP

KEEP WIRES OFF FLOOR (LAMPS AND RADIO)

A neat job instantly. No damage to woodwork. No tools needed. Set of eight colored clips to match your cords, 10 cents.

At your 10c store, hardware dealer or electric shop.

~on Your Table at Home
You can Make Money

YOU don't need experience. We show you how to decorate beautiful giftwares right in your own home. No tedious study. Simple "3-step" method makes everything easy. Big demand for these decorated giftwares. Earn an independent income—full time or spare time. No canvassing or selling. We furnish new "Automatic Salesman" that *sells for you.*

BIG ARTIST'S OUTFIT FREE OF EXTRA COST

We furnish it and everything you need to start. Enjoy spare hours at home decorating Gifts, Bridge Prizes, Toys, etc. More like fun than work. Hundreds making big money this fascinating way. We are so sure you can succeed we give an absolute Warranty backed by a $1000 Gold Bond.

An Income of Your Own

Have money to spend as you please. Begin now to be independent. We need more members at once. Be the first. Mail coupon today for big book full of colored pictures that explains everything.

FIRESIDE INDUSTRIES, Dept. 144-A, Adrian, Mich.

FIRESIDE INDUSTRIES, Dept. 144-A, Adrian, Mich.
Send me absolutely FREE and without obligation, the FIRESIDE Book and Plan for making money without canvassing or selling.
Name.....
Address.....
City.....State.....

A rambling Texas home

[*Continued from page 72*]

Into the building and furnishing of this house went much of the history of the old Southwest. Reminiscent of the puncheon floors of pioneer days are its floors of random-width oak put down with wooden pegs. A mural on the living-room chimney wall, the work of two Dallas artists, depicts a legend of the building of the early Spanish missions. The colors are soft and subdued, painted directly on brick.

The living room, lofty and well proportioned, owes much of its interest to harmonies in tones and textures. The upstairs sub-floor which forms the ceiling is painted a soft gray-blue. North and south walls are natural pink brick. Rafters and brick dentils which join the pink brick walls are off-white, like the woodwork. The full-length slip-head windows, fitted with Venetian blinds painted white on the inside and the blue-green of the shutters on the outside, have simple drapes of a soft knotty cotton weave, the natural color picking out the gray-white of the mortar between the wall bricks. Floors here, and throughout the house, are dark polished oak, hand pegged. Also used to good advantage throughout the interiors are rag rugs hand hooked after old designs, glowing in subdued pools of color on the dark floors. Two small sofas on either side of the hearth are upholstered in natural bleached cowhide. The unusually large octagonal coffee table is of maple and yellow gum, its gleaming copper top beaten to a design and inlaid in a border of polished gum. The west living-room wall is given over to recessed bookshelves set between grooved pi-

lasters which are painted the off-white of the woodwork.

Distinction and originality characterize the spacious stair hall. Square newels of white painted maple have hand-carved heads in conventionalized varied designs. Slender grooved horizontal stair rails and stair steps are painted a deep mulberry.

Modern in spirit and arresting in original treatment is the charming dining room. Here, as in other rooms in the house, the old-fashioned corner fireplace has been restored. Walls are horizontally paneled with twenty-inch pine boards. Panels are painted a soft gray-blue and are divided by narrow glazed white beading. At the ceiling is a decorative white star and scallop mold. The rug is of natural thick, soft sheepskin squares, pieced wool side up. Table, end tables, chairs, and corner cupboard are gracefully but sturdily constructed of polished gum and maple. Chairs are upholstered in deep apricot-brown suède. Table tops are painted a glazed brownish white in a border of polished gum. A huge copper plaque over the mantel has the names of the five Williams children beaten around its border—an interesting note.

In the kitchen, pine walls have been treated in an effective manner as part of a colorful decorative scheme. Stained a rich honey yellow, they accent a brick red lineoleum floor and clarify the lapis blue of the tile drainboard. Kitchen chairs are painted brick red and have hand-woven cowhide seats. Strings of bright red Mexican peppers hang from the rafters. Copper vessels glow under the brick-red stove hood.

Three steps down from the entry hall and adjoining the kitchen is the small family dining room. The brick paved floor is a continuation of the paving of the east porch, to which the room can be thrown open by means of folding doors as wide as its east wall. The wallpaper has a yellow ground with black, blue, and henna lines forming a diamond outline around pottery insets. Built-in cabinets are stained the honey yellow of this background.

For the genuine fun which is the right of every family are such features as the outdoor fireplace, forming an alcove at the joining of the south and east wings, and the "cabin" over the garage. The cabin is really a large guest room with built-in bunks and shower, which is used for extra guests and house parties. When unoccupied, it becomes a game room, with an old-fashioned organ and an accordion adding to the merriment.

The sewing room on the second floor is notable for its double painted glass doors. The design is an amusing thimble-and-scissors affair done in rich blues, greens, and reds applied so thinly that the colors actually appear illuminated.

Throughout the house old marble lavatory tops have been built into the bathrooms and equipped with tall, gracefully curved chromium faucets.

Always in the work of the architect, in developing a regional form of architecture, is found a wealth of originality. No one of his houses can be said to resemble the others except in a purely fundamental likeness to the native and contemporary forms that have influenced them all. Frequent departures from both the asceticism of the pioneer and the sometimes spiritlessness of the modern are noted in his interpretations.

A regional architecture for Texas and the Southwest, like any other new form, runs the risk of popular translation into the faddishly picturesque. Yet, already a pleasing influence is visible throughout the region; and builded as it is upon two or three simple rules against the acceptance of any architectural style that cannot be adapted to the regional demands of materials, climate, landscape, and people, and against the over use of ornament that is not functional, Texas architecture should remain the livable and satisfyingly beautiful form which it is intended.

Twain Pillars

[*Continued from page 116*]

There are but few pieces of this habitant furniture to be found today outside of museums but there are still such lovely reproductions as one finds here for those who still cherish a fondness for this "peasant" craft.

The pleasant homely character of habitant furniture is sympathetically expressed in such appealing old pieces as the wooden benches with movable batten backs and slat seats, in the variety of serviceable cupboards, so incredibly convenient and especially in the little stretcher stools for which so many convenient uses are found today.

One more flight and the attic bedrooms atop the house are reached. Here, all the glamour ever ascribed to the Colonial garret is still inherent. Sunlit casements have long dispelled the sombre gloom which gave the old time attic its air of dark mystery, but the illusion persists.

Open to the peak, the inmost secrets of Colonial craftsmanship are frankly laid bare. One finds fresh beauty in the vigor and strength of the framing. An essential grace in the flight of exposed rafters to the roof tree. A fine sense of idealism in the old-

FREE · Send Today For Your Set of Charming Water-Fast Book Covers

Wash these beautiful covers. Use plenty of soap and water. You'll be delighted to see that the papers when dry retained their original lustre and beauty. These covers demonstrate the wonderful

NEW BIRGE WATER-FAST

Tekromatic

WALL PAPERS

New panoramas of color and a wider variety of intriguing wall paper patterns have been made possible by the Birge *Tekromatic* Process of harmonizing colors scientifically. This means protection against choosing wall papers that appear attractive in sample books but, because of poor color balance, may be displeasing on your walls.

Tekromatic Wall Papers are absolutely Water-Fast. Surface spots, daily soil and stains can be washed off quickly and easily. Ask your Birge dealer to show you the new *Tekromatic* Wall Papers and demonstrate the Water-Fast feature.

Unique Plan Book Shows Today's Method of Choosing Wall Papers

You'll be thrilled with the new Birge *Tekromatic* color combinations and intriguing patterns shown in this book. Four completely harmonized groupings of actual wall papers enable you to visualize in advance how beautiful each room in your home can become when part of a Birge decorative plan. The coupon and 15¢ brings this unique book to you.

Our experienced interior decorators will gladly assist you in planning the papering of your home. Description of rooms to be decorated, style of furniture, color of woodwork, draperies, etc., should accompany request.

M. H. BIRGE & SONS CO.

Niagara and Maryland Sts., Buffalo, N. Y.

M. H. BIRGE & SONS CO.
Niagara and Maryland Sts., Buffalo, N. Y.

Gentlemen: Please send me following items as checked:

☐ FREE—Set *Tekromatic* Water-Fast Book Covers.
☐ New *Tekromatic* Plan Book. Enclosed is 15¢.
☐ Suggestions for papering my home. Descriptions of rooms enclosed.

Name _____

Address _____

building "materials" for a complete Colonial home

50¢!

2 Side wall finishes

3 Types of front doors, entrances and steps

2 Types of windows

3 Types of shutters

2 Chimneys and a roof

2 Types of metal gutters and leaders

A patch of green lawn; a large shade tree and shrubs; some blue sky —and even a white picket fence and flowers

—ALL IN FULL COLOR!

All parts are reproduced in their natural colors —even purplish gray shadows have been captured where they fall naturally. In some instances, as with the shutters, a choice of colors has been given.

Every detail has been worked out accurately to the scale of 1 inch = 3 feet. The pasted elevation, then, of a forty-foot house will be about 13 inches wide when completed.

The creator of this cut-out house designing scheme, Harry A. Groesbeck, Jr., member of the National Alliance of Art and Industry, has worked closely with the well-known architect, Melvin Pratt Spalding, A.I.A., so that all the materials and designs suggested are authentic and architecturally correct.

Send 50c with order, to Building Service, The American Home, Garden City, N. Y.

time joinery. Even a whimsical humor in the droll expedients by which the early artisans gained their ends.

Old tradition also survives in the alluring ball top, low post, spindle beds, overlaid in one room by a hand-quilted spread, in another by an appliqué coverlet. A hand-woven blue-and-white quilt also serves as window hangings. Equally appropriate are those of checked gingham which have a special affinity for old furniture.

Most seductive too are colorful hooked rugs, and those old braided rugs covering the floor evoke a poignant interest. In association with other tempting and homely furnishings of the period they help to revive a pleasant picture of those far away old-homestead days of other years.

It is good for us in these days of arid homemaking to recall this simple vernacular type of dwelling, created by our forbears in the wilderness, which Mr. Morrill has so happily recalled for our benefit. It keeps alive the debt we owe to those very earliest Americans who bequeathed to us so much of honesty and forthrightness, not alone in home building but in the more vital things of everyday life.

And it is because these influences are still sentient in the wood of old houses we pay Twain Pillars high tribute today.

A two-step alteration

[*Continued from page 89*]

And let us not forget the entrance hall with the simple circular stairs that can be walked on at any part of the tread. There is a platform at the window, but no break in the graceful curve of the stair hall itself, as is made evident by a glance at the plan.

As a result of the first step of the alteration, the owner has a house that is attractive, efficient, and immediately livable not only for a fair sized family but also for several guests, as well as giving adequate provision for several servants.

When the second step of the alteration is completed, the owner will have a house that answers most all requirements of modern living.

This same two- or three-step procedure can well be followed in alteration projects of a much more modest nature. In fact, the same idea is sometimes well applied to new construction and more than one family of sound common sense has started off with a little two-room house that later became the garage for a sizable mansion.

When little folks live in the "land of counterpane"

[*Continued from page 102*]

mouth. There are cow pitchers, too, which will delight little people kept in bed.

A child's tray should be large enough to hold comfortably a tray service, because children cannot be as careful of small space as grownups. It should have rather a deep rim, so that spilled liquid will stay on the tray. It should be washable. A tray-table is ideal for children because the weight of the tray is lifted from them. But lacking that, a card table works very well if mother is near by to steady it. Fold up two of its legs and open the other two. Place the table across the bed and the open legs upon the floor. And a stack of large books on each side of the child makes a useful standard for the tray.

And do remember the blessed six-way pillows which most shops are selling. They are shaped somewhat like a fat piece of pie and they may be used to brace little backs while tray or toys are enjoyed. Our pillow cost one dollar and it is worth a hundred times its value, to our family.

Colored glass has a very real appeal to children and because it is inexpensive it seems wise to buy a few pieces if it will help to speed recovery for the little patient. Straws are always fun to children and if little flower or animal gummed seals are stuck onto them, their fascinating qualities will increase. Colored

pictures pasted on the outside of the bottom of a milk glass help to empty it. There is a reason for drinking milk if a new picture is to be seen through the bottom of the glass.

Cookie cutters of fancy shapes make bread into an interesting goody. And rice and mashed potatoes can be molded cleverly to simulate little animals or flowers. Make use of your vegetable colorings; they are harmless and do certainly please children. Pale pink milk and pink junket seem ever so lovely!

As a reward for eating a coddled egg, the broken shell may be turned into a Humpty-Dumpty. The head and arms are drawn with pencil on one half, the feet and torso on the other half. A little person will adore fitting Humpty "together again."

Gelatine filled with fresh fruit juice seems a veritable fairy gift for children. It can be molded in lovely forms or molded in a sheet and cut out with cookie cutters.

Tricks with Food

Then there is the bread and gravy trick our children never tire of. They hide their eyes while gravy is put upon a slice of bread. Then they must guess: is the bread cut in little squares beneath the gravy—or is it whole? Always a knife is drawn across the plate as if to cut the bread and the gravy is so neatly smoothed up on the slice—it's a real game!

And once, I bought some unbreakable dolls and animals and "boiled them up" to sterilize them. Then one at a time, they appeared on the children's tray, but they were completely buried in cereal or mashed potatoes and so on. It made eating a game founded on the hope of finding a treasure; unnecessary digging was barred by the rules! That was an extreme case, I must admit, but the babies were recovering from scarlet fever and *any thing* was permissible if only they would eat!

Garnishes help, too. Tiny little cut-outs of colored gelatine, tiny crackers or cookies, oyster crackers, rice crispies, lemon in pretty shapes—all help to make a plate appealing. And cut-out colored pictures stood up on the tray lend a certain glamour to—even—bread and milk. Tiny circles of buttered toast floating in warm milk are much more interesting than just broken toast.

Frilly Negligées and Bed Jackets

You know how much you and I adore our frilly negligées and bed jackets. So do little girls, I've found. Made on an enlarged pattern of a baby's circular sacque, they may be of pink wool challis or of fine voile. Edged with lace and flaunting a rosebud, they will help to keep a little girl happy while in bed. And for the little men, a swanky, heavy silk robe like daddy's best one, will make getting well a happier process; especially if his monogram is embroidered on the pocket.

A sectioned tidy box is a nice thing in which to keep scissors, paste, needle and thread, beads, and clay. A piece of oilcloth spread upon the counterpane will help keep things clean.

Gorgeous Lemon Pie Filling WITHOUT COOKING!

Eagle Brand
MAGIC LEMON MERINGUE PIE
1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
½ cup lemon juice
Grated rind of 1 lemon or ¼ teaspoon lemon extract
2 eggs
2 tablespoons granulated sugar
Baked pie shell (8-inch)
Blend together Eagle Brand Sweetened Condensed Milk, lemon juice, grated lemon rind and egg yolks. (It thickens just as though you were cooking it, to a glorious creamy smoothness!) Pour into baked pie shell or Unbaked Crumb Crust (See FREE cook book). Cover with meringue made by beating egg whites until stiff and adding sugar. Bake until brown in a moderate oven (350° F.). Chill before serving.
• Here's a lemon filling that's always perfect! Never runny. Never too thick. Try it, and you'll never make lemon pie filling the old way again! • But *remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name Eagle Brand.

Free! **World's most amazing Cook Book!**

Rotogravure picture-book (60 photographs) showing astonishing new short-cuts. 130 recipes, including: Foolproof 5-minute Chocolate Frosting! Caramel Pudding that makes itself! 2-ingredient Macaroons! Shake-up Mayonnaise! Ice Creams (freezer and refrigerator)! Candies! Custards! Cookies! Address: The Borden Co., Dept. AH-15, 350 Madison Ave., New York, N. Y.

*Name*_____

*Street*_____

*City*_____ *State*_____

(Print name and address plainly)

Borden Quality

See Inside Back Cover for Color Advertisement on

The American Home Menu Maker

Then, if you do not wish to cut the coupon on the cover, use the coupon below.

THE AMERICAN HOME
Garden City, N. Y.

I am enclosing $1.00 for the complete Menu Maker in .....color.

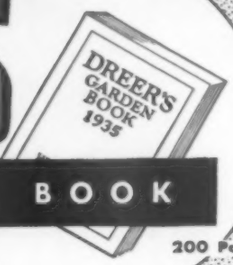
Name .....

Street .....

City..... State.....

P. S Add 50¢ for additional postage for Canada and U. S. Possessions.

DREER'S



1935 GARDEN BOOK

200 Pages

is ready — with many rare new items to intrigue the fancy of the gardening enthusiast. A penny postal or letter brings it to you — FREE. With it goes the assurance (supported by 97 years of experience) of *strictly high-grade seeds, bulbs and plants.* Dreer's Garden Book is more than a catalog. . . . It is a complete guide — full of valuable information for those whose flower and vegetable gardens are a source of pride — and who have learned that true economy and real pleasure are derived only from seeds, bulbs and plants that are the very best. Everything reasonably priced. Let us help you make your 1935 garden the most beautiful you have ever enjoyed.

QUALITY SEEDS, BULBS AND PLANTS

HENRY A. DREER, 10 Dreer Building, Philadelphia, Pa.

Sunshine CALENDULA

THIS Calendula has been hailed with enthusiasm by flower lovers everywhere. The large double flowers have long, curved petals that give the flower a gracefulness never before known to Calendulas. They are bright yellow, on long stems; start blooming early and last after the first frosts; are easy to grow from seed sown out of doors in the spring.

Special Offer

For 20¢ in stamps we will send you a large packet of our Sunshine Calendula (enough to sow a 20-foot row) and include free one packet of Sweet Sultan in lavender shades. These two, sown in combination, produce a beautiful effect.

Our new catalogue of Harris Vegetables and Flowers, illustrated in color contains many interesting and unusual suggestions for your Garden, including many of the "All American" selections for 1935.

Here on Moreton Farm we are large growers of vegetable seeds, flower seeds, plants and bulbs. Our catalogue gives you the opportunity of buying these seeds direct from our seed farm. It will pay you to send for the catalogue today.

JOSEPH HARRIS CO., Inc.
R. F. D. 7 Coldwater, N. Y.

HARRIS SEEDS

1935 CATALOGUE *now ready*

Garden facts and fancies

Leonard Barron

IT IS a somewhat curious coincidence, surely, that brings to our attention, simultaneously, two new shrubs that are to be offered as acquisitions to the list of hedge possibilities. A new popular hedge material will be welcome and our countrysides can be much improved by a less static character in hedge plantings. There is too much Privet, anyhow, and not enough of far better material. True, Privet is a good hedge plant, because it will grow in almost any situation, stands shearing with impunity, and carries foliage for a long time; but it is a terrible robber of soil fertility, and nothing grows well near it.

Among the several Barberries, the Thunberg or Japanese has been spoken of as an almost ideal hedge plant—"almost" because its natural tendency to spread and so necessitating considerable shearing, and the spinyness of the straggling branches were sometimes decided inconveniences.

Two new Berberis with hedge possibilities are before me. The one is apparently simply an upright form of the older Japanese, which would make a compact upright hedge with a minimum of shearing. In other respects this Truehedge Columnberry (Plant patent No. 110) the name given to it for popular use, is simply Japan Barberry over again with all its good characteristics and omitting its bad ones. It has the advantage of carrying the foliage late into the season and taking on scarlet tones in the fall. It will easily make a very practical compact deciduous hedge. If you want the technical name for it, which I hope you will never use, it is Berberis thunbergi plurifolia erecta. One advantage of this particular Berberis as a hedge is that it is rust immune. No permits are necessary for planting in the wheat rust areas.

The other plant, slightly less compact, is an acknowledged hybrid between the evergreen highly ornamental Wintergreen Barberry (B. julianae) which grows normally to a height of 6 ft. and which has bluish black fruits, and the well-known Japan or Thunberg Barberry. In habit it expresses both parents by being intermediate. Very nearly upright, the dark rich green foliage persists until it is actually pushed off the plant in the early spring as the new growth appears. In the meantime, during the winter months, it assumes a deep brilliantly luminous scarlet.

Both these plants are credited to the same originator, Mr. M. H. Horvath of Mentor, Ohio, and both are being introduced to the public by Ohio nurserymen. The sponsor for the semi-evergreen B. mentorensis (plant patent 99) is Wayside Gardens and the Truehedge Columnberry is introduced by the Cole Nursery Company. I think Mr. Horvath will have placed the gardeners of the country under a great indebtedness by the production of these two very practical hedge plants. No need to speak of the general qualities of Berberis. They are well enough known.

Two novelty Barberries that ask your consideration as hedge possibilities, both originated in Ohio. (Above) Truehedge Columnberry, an upright form of the popular Japan Barberry. (Right) B. mentorensis, a hybrid of the Wintergreen Barberry (B. julianae) and Thunberg's Japan Barberry. This is a semi-evergreen plant

Mr. Horvath, by the way, has also given to the Rose garden a large group of new hybrid Roses (as yet barely known even among rosarians) based upon our native Prairie Rose (Rosa setigera), of which more will surely be heard in a very little while.

DAHLIA NEWS

IT MAY be all very well to talk as I did last month about the very newest introductions in the Dahlia

Burpee's Lovely New Flowers

Finest Novelties for 1935

Priced low: only 25c per packet postpaid. Any 5 packets postpaid for $1.00.

Burpee's Golden Cosmos
Gorgeous new, early flowering golden orange.

Marigold Yellow Supreme
Large creamy lemon-yellow, carnation-like flowers, similar to Guinea Gold in form.

Burpee's Double Hybrid Nasturtiums
Gold Medal Flowers. Hybrid of Golden Gleam in a wonderful mixture of new colors.

Burpee's Double Scarlet Nasturtium
Offered for the first time in a separate color.

Calendula Orange Shaggy
Most distinct new calendula of Chrysanthemum-like form. Beautifully fringed petals. Rich orange.

Petunia Blue Wonder
Exquisite new color—luminous mid-blue. Large-flowered Balcony type. A beauty.

Any of the above, 25c per packet.

Your Choice—Any 5 Pkts. Postpaid $1.00

Burpee's Garden Book FREE.

W. ATLEE BURPEE CO.
811 Burpee Building Philadelphia

Burpee's Seeds Grow

Trade Mark

Distinctive, Unusual
DELPHINIUMS and IRIS
AMERICA'S and ENGLAND'S
Best and most beautiful varieties
Real PRIZE WINNERS
A new race of tall WHITE DELPHINIUM HYBRIDS
TIGRIDIAS or MEXICAN SHELL FLOWER

No flowering bulbs give more richly colored flowers of exotic beauty; bloom all summer long, hardy anywhere. Top size bulbs $1.25 per doz. postpaid. Assorted colors. ROSE-PINK and ORANGE, 2 new Hybrids $1.50 per doz. ENGLISH MIGNON DWARF DAHLIAS: 20 ins. high. One of the very best Floral introductions. Easier to grow from seed than asters or stock. SOWN IN MARCH THEY BLOOM IN JUNE. A lasting cut flower. Seeds 25c per pack; ¼ oz. 50 cts.

Our illustrated catalog is free to all garden lovers

PUDOR'S Inc., *Seed & Bulb Specialists*
Puyallup State of Washington

"My CREEPING BENT IS WONDERFUL"

"My Bent lawn is just as thick and soft as a carpet. People admire it and want to know what kind of grass it is," writes W. J. Dove, New Hyde Park, N. Y. Dr. H. J. Vogel, New Ulm, Minn., writes, "My Bent lawn is the nicest in our city. People comment, admire and inquire." Hundreds of Bent lawn owners write in, telling of the excellent results and complete satisfaction. Here is a fine report from Mrs. M. H. Quinlan, Laurelton, L. I., "My CREEPING BENT is wonderful. Others in the block were picking crab grass all summer and envied me as I had none." For a beautiful lawn, next spring, thick, velvety turf, free from weeds, plant SCOTT'S CREEPING BENT. Write for interesting free booklet entitled BENT LAWNS.

O. M. SCOTT & SONS CO.
3504 Main Street Marysville, Ohio

TULIP BULBS
Size + Curing + Packing + Shipping =
RESULTS!
You are bound to get them from all bulbs bought here.
Free Catalog
ZANDBERGEN BROS., Inc., "*Tulipdom*"
3 Mill River Rd., Oyster Bay, L. I., N. Y.

GET THIS FREE BOOK

SHOWS photo reproductions of our 12 different diversified gardens at the World's Fair that everybody is talking about. All best and newest varieties of roses, flowers, plants, shrubs, fruits, trees and everything for the rock garden. Write for this free book today. It's worth having. **No other catalog like it.** Free landscape information.

Krider Nurseries, Inc. Box 2 Middlebury, Indiana

FREE ROSE BOOK

39TH EDITION, "ROSES OF NEW CASTLE," printed in exquisite colors, tells how to grow these roses, and many other flowers. Gold mine of information. Beginners ought not be without this book. *Low prices.* Write for copy. It's **FREE**

HELLER BROS. CO.
Box 121, New Castle, Ind.

which are now making their initial bow to the general public, but there is something else to be considered—the older varieties that have come through and held their own alongside the newer claimants for attention! These older ones are by no means to be overlooked. The fact that they have come through with flying colors is eloquent testimony to intrinsic merit.

The advanced amateur who wants to be up and doing, in the very forefront of progress, can turn to last month's AMERICAN HOME and get a good perspective of the newer things, but now I want to speak of some of the old and approved favorites that continued with successful records.

One curious thing about the Dahlia is that the older varieties do drop out of the running—not necessarily because of any inherent defect but simply because fashion rules and novelty is the essence of life in this particular case. Varieties advance in a kind of wave. They appear on the crest of novelty enthusiasm, they may drop down to a sort of norm for a year or two and then are submerged in the rush of other novelties that come on subsequent waves. Quite apart from any intrinsic qualities, the majority of introductions, in a few years, are outdistanced.

Here are a few casual notes of good performance in the season just past of some older kinds:

We still see Jane Cowl, Satan—indeed that was superb! Craig Bissell achieved a place, Chemar's Eureka, Jersey's Triumph, Jersey's Beacon, Kathleen Norris, American Triumph, Josephine G., Cameo, Dahliadel Gold, James Kirby, Oriental Beauty, Monmouth Champion, Buckeye King, Sonny Boy, King Midas, Watchung Pearl, Golden Eclipse, Judge Samuel Seabury, Nathan Hale, Ada Finch, and Emily Bromhall, Washington Giant, Honor Bright. Robin Adair won the award at Tacoma as the best traveler from a distance, and Queen of the Angels or Reina de Los Angeles was the long distance champion at New York.

A COUPLE OF BOOKS

As I have observed before in this page, there has been an evident tendency among book publishers of garden books to cater in a very specialized way to the inquisitive amateur who wants to get familiar with the very beginnings of things. The amateur is showing a growing inquisitiveness in the actual work of growing his sundry plants from the very beginnings and nothing will better stimulate the amateur to a keener appreciation of plants than growing them from the seed or the cutting.

"Another Garden Notebook" by Alfred Putz (Doubleday, Doran & Company) is just what the title says—an extension or "addition" if you like, of the "Garden Notebook" and in the same style. It is based on the plan of something for each week of the year. Fifty-two pages illustrating the simple straightforward text. Like its predecessor, it is designed for the enquiring beginner who just wants to know "how" rather than "why."

Of a similar character but a little bit more sophisticated is "Plant Propagation" by Alfred C. Hottes (A. T. De La Mare Co., Inc.). This is a re-dressing of an earlier book called "Practical Plant Propagation." It is chock full of material collected from all sources dealing with the subject matter and leaving really very little unsaid. A useful textbook for the advanced amateur who wants to really "grow his own."

HENDERSON'S

SPECIAL OFFER

1935 SEED CATALOGUE AND 25c REBATE SLIP

MAIL THE COUPON and we will send you free of charge "Everything for the Garden," Henderson's new seed catalogue, together with the new Henderson 25-cent rebate slip.

"Everything for the Garden" is the title of our 1935 catalogue. It is a beautifully illustrated book with 32 full-color plates and hundreds of illustrations direct from actual photographs of the results of Henderson's seeds. It offers many special collections of vegetable seeds arranged so as to give a continuous supply of fresh, crisp vegetables throughout the summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

It is a complete garden book and should be in the hands of every lover of the garden beautiful or bountiful. Clip the coupon now!

The Henderson Rebate Slip, which will be sent with every catalogue where the coupon in this advertisement is sent us, will be accepted by us as 25 cents cash payment on any order of two dollars or over.

For 88 years, HENDERSON'S TESTED SEEDS have been the standard. Year after year, our constantly improving methods have enabled us to maintain our supremacy among American seed houses. The initial cost of your seeds is the smallest item in your garden's expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.

FILL OUT COUPON AND MAIL

Send me your 1935 Catalogue together with rebate slip as advertised.

Name .....

Address 35

City ..... State .....

PETER HENDERSON & CO.
35 CORTLANDT STREET NEW YORK CITY

Acclaimed by the Nation
"BLAZE" ROSE
(Plant Pat. No. 10)

• • • • A HARDY
EVERBLOOMING SCARLET CLIMBER
NOW—at a Reduced Price

Little wonder "BLAZE" has proven a sensation—it is the very first Scarlet, Hardy Climbing Rose to be Everblooming when once established. "BLAZE" has every quality to enchant rose lovers—brilliant color, lovely shape, profuse blooms, vigor and hardiness. Train it on arch, pillar or pergola . . . brighten porch or fence with its mass of scarlet blooms.

NEW! A Really Hardy GOLDEN CLIMBER

Every rose lover will desire this exquisite new yellow climbing rose. Its show of rich gold blossoms is a thrilling sight. Gorgeous flowers on long stems . . . excellent for cutting. A hardy vigorous grower that takes root with a vengeance. Stands below zero temperature.

GOLDEN CLIMBER
(Plant Pat. No. 28)

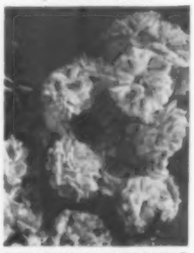
PRINCESS VAN ORANGE
Dazzling New Color in Climbing Roses

Be among the first to enjoy this newest European climber! Dazzling orange-scarlet flowers with an unusual radiant glow. When laden with bouquets of these sparkling blooms, PRINCESS VAN ORANGE makes a wonderful show on trellis, fence or arch. A vigorous grower and exceptionally hardy.

LOOK FOR THIS SEAL
For your protection the patented J & P. Roses are identified by a special Patent Label. Look for it.

Sold by Nurserymen, Florists, Seedsmen and Dealers Everywhere. Available also in "Fertil-Potted" Packages

SEND FOR COLORFUL NEW FOLDER of Jackson & Perkins New Rose Introductions —FREE



PRINCESS VAN ORANGE
(Plant Pat. No. 106)

JACKSON & PERKINS COMPANY
Hybridizers and Distributors of New Roses and Plant Specialties . . . Wholesale Only
Department A1 NEWARK, NEW YORK STATE

LIVINGSTON'S NEW GARDEN CATALOG

with accurate planting chart and easily followed cultural directions not found elsewhere. Don't be limited to a small selection, but order from this large list of best old and many new varieties of vegetables and flowers. Reasonable prices. Write for this new FREE book today. It's different.
THE LIVINGSTON SEED CO.
50 E. Spring St. 85th Year Columbus, Ohio

A NEW DEAL IN GARDENING
Sow Salzer's hardier northern-grown three-way-tested SEEDS, PLANTS, BULBS, TREES. Bigger yields, surer crops. New lower prices on FIELD SEEDS—99%-plus pure, reselected and recleaned. Most outstanding values in our 67 years. Write for Salzer's big free catalog.
TRIAL SEED OFFER: Send 10c for 30-foot row of Giant Asters; 30-foot row of Jumbo Zinnias; or 30-foot row Cornflowers. 3 packages, 25c—all postpaid.
JOHN A. SALZER SEED CO.
Box 121 La Crosse, Wis.
FREE CATALOG
SOW SALZER'S SEEDS

Rock Garden News
Every rock garden enthusiast should read the Gardeners' Chronicle, America's premier garden monthly and the official organ of the American Rock Garden Soc. Experienced editors check each article to insure sound, practical information. Send $2.00 for a year's thrifty subscription today. Single copies, 25c.
GARDENERS' CHRONICLE
522-A Fifth Avenue New York City

Maule's Vegetable Seeds
Famous Marglobe Tomato, Alpha Beet, Iceberg Lettuce, scarlet Maule Radish—all 4 10c pkts. for a dime, to get acquainted. Send 10c today! Maule's Seed Book free—flower and vegetable seeds, a good luck gift with every order. Low prices!
4 Pkts. 10¢ 40¢ Value
WM. HENRY MAULE, 108 Maule Bldg., Phila., Pa.

DREER'S 1935 GARDEN BOOK (200 PAGES) IS READY

QUALITY SEEDS, BULBS and PLANTS

It contains many new items to intrigue the fancy of the gardening enthusiast. A penny postal or letter brings it to you—FREE. With it goes the assurance (supported by 97 years of experience) of *strictly high-grade seeds, bulbs and plants.* Dreer's Garden Book is more than a catalog. . . . It is a complete guide to those whose flower and vegetable gardens are a source of pride—and who have learned that true economy and real pleasure are derived only from the very best. Everything reasonably priced. Let us help you make your 1935 garden the most beautiful you have ever enjoyed.
HENRY A. DREER
11 Dreer Bldg., Philadelphia, Pa.

Stage-craft in a witch garden

[Continued from page 85]

pressed into round molds, when real Roses were not strung together in similar fashion.

"Then there are rose haws, used by witches to make sure their husbands slept while they kept the 'Witch's Sabbath.' As for witchcraft itself, the subject is far too large to be more than mentioned here. One plant regularly associated with the mysterious craft is the common Flax, so potent that one could make magic with even its dried stems. St. John's Wort is another associated with witchcraft, to be hung over doors and windows to keep out evil spirits.

"Many wonderful plants that would be most useful I have been unable to obtain," sighed the garden lady. "I should like the Golden Herb that enables one to understand the language of animals and birds; Balis, that restores the dead to life; Sesame, that opens doors and locks; the Herb of Oblivion; the Laurel, that inspires poetical fury, or the Peci, that makes copper coins edible.

"Despite these regrets we must not overlook the virtues of those that are available. In the garden one finds the root used by hangmen to gain courage for their deeds; others that the Indians used for suicide, to dye the hair, face, or cloth, to cure fevers, agues, and plagues, to heal the bites of snakes, scorpions, mad dogs or fleas. There are leaves for curing warts, teas for corpulence, nosebleed, emetics, or purges. There are juices to stunt your growth, to make you quarrelsome, beautiful, immune to poison, and one which Gerarde says is 'good for those who have naughty livers.'

"You probably have received candy at Christmas time, with a sprig of Angelica in the box. Perhaps you did not know it was there to guard you against witchcraft and evil throughout the year. It was called 'Root of the Holy Ghost' and belongs to that large and interesting family of Parsleys, one of which supplied the poison taken by Socrates.

"You may find some new friends in the Witch Garden, and surely some old ones, perhaps under strange, unfamiliar, ancient names, and when you smell the fragrance of Thyme, Sweet Marjoram, and Lemon Verbena you are catching the faint, far drift of smoke from the earliest altars built by man.

"Happily most of the garden comprises beneficent plants that belong to white, rather than black magic. Down through the ages comes the use of plants by Greek Gods, Persian Magi, Chaldean Sages, Arabian Doctors, Chinese Emperors, European Witches, Indian Medicine Men, to our own fantastic Witches of Salem. We find each plant has a story more absorbing than any novel, that is threaded through history from days of the Olympic Gods down to our modern drug store and the kit of our family physician."

And so we see that the Witch Garden opens the door to folklore, history, science, and romance that will keep it alive through long winter months when the gardener may sit before a crackling fire and browse over the history of plants that have played so great a part in affairs and the romance of the world.

Green in the garden

[Continued from page 77]

remember the Japanese Euonymus when making your plans.

The foliage garden changes week by week. I have discovered that at the same time plants and shrubbery will present dozens of shades of green, white, red. Three months later the entire scheme of shading has changed and is no less beautiful.

In selecting plants for the foliage garden choose variety in leaf-shape and color. They should be so placed as to present the greatest contrast one against the other. Tall, spike-like leaves such as Iris break up the monotony of low, level masses. Again the illustrations explain this point.

In my description of the green garden I have disregarded flowers. This does not mean they need be left out. The broad leaf evergreens bloom abundantly. In the spring before the branches overhead have leafed out you may have a glorious show of early bulb flowers. These are more vivid because of their dark foliage background. Tulips, Daffodils, and Crocuses planted among Violets and Pachysandra are charming. The Iris do their part. Lilies like coolness at the base of their stems and grow well between other plants. Several species thrive in partial shade. The little orchid-like Torenia does not need full sun and blossoms all summer.

Shade in my garden suggested the loveliest of schemes—a thick bed of Pachysandra in which I planted several varieties of tuberous Begonias. Begonias grow where the sun seldom reaches and only the first frost cools their brilliant ardor.

I feel that a pool is as essential to a garden as a fireplace is to a living room. It serves much the

Now a perfectly hardy Carnation

"HARDY HARVARD"

Rich crimson red—Blooms all summer

A sensational new garden Carnation. Vivid blooms of Harvard crimson continue from June to late fall. Spicy fragrance. Perfectly hardy in sub-zero temperatures.

SPECIAL—3 Plants for $1.00

New Catalog Now Ready

Send for COPY

America's most complete list of quality nursery stock at surprising low prices. Many illustrations. It is FREE.

Full line • Fruits • Trees
Shrubs • Perennials • Seeds

The STORRS & HARRISON CO.

(Established 1854)

BOX 464, PAINESVILLE, OHIO

The Most Beautiful SEED CATALOG

Vaughan's Gardening Illustrated is world-famed as the outstanding home garden catalog. Illustrates 240 different flowers in true color and lists 2164 varieties of annuals, perennials, roses, water lilies and gladioli. Also includes the tender, finely flavored, table quality vegetables. Full cultural instructions prepared by practical gardening experts. Contains pictures, prices and descriptions of everything the home gardener needs or desires. Special Offer:

240 FLOWERS IN FULL COLOR

Vaughan's Midget Zinnias

Marvelous new strain of single and double flowers, in myriad combinations of maroon, scarlet, salmon, orange, cream and gold. Packet 10 cents. Catalog sent with zinnias, or alone, FREE.

Vaughan's Midget Zinnias

VAUGHAN'S SEED STORE, Dept. 18

10 W. Randolph St., Chicago • 47 Barclay St., New York

STRAWBERRIES PAY

Allen's helpful 1935 Berry Book Describes Best Methods, Plants, Varieties, Fairfax, Dorsett, Catskill, etc.

Copy free

THE W. F. ALLEN CO.
326 Evergreen Avenue
Salisbury, Md.

VICKS Giant Ruffled Petunia

Exquisitely ruffled, fringed, 4 or 5 in. across. All colors—purple, scarlet, pink, lavender, etc., many mottled. Full-size 30c pkt. Send dime today! Garden Guide free—flower, vegetable seeds at last year's low prices!

30¢ PKT. only 10¢

Sweet Scented

JAMES VICK
502 Vick Bldg., Rochester, N. Y.

GET THIS BOOK FREE

3 PKTS. ONLY 10c worth 30 cts.

GUINEA GOLD MARIGOLDS

3 Gen. pkts. of this Gold Medal Winner. Get garden full of glorious double blooms. Grow 40 inches tall. Hundreds of blooms all summer and fall. Send 10 cts. Get 3 Pkts. Guinea Gold Marigold seeds and GOOD LUCK catalog of "SURE-TO-GROW" garden and flower seeds.

GOOD LUCK GARDENS
Dept. 85 Paradise, Pa.

Learn to be a LANDSCAPE ARCHITECT at home—by mail

Easy to learn; big fees for trained men and women, up to $100 a week. Healthful outdoor work. Write for free booklet of opportunities and details today. AMERICAN LANDSCAPE SCHOOL, 907 Plymouth Bldg., Des Moines, Ia.

BOOKLET FREE

same purpose. The activities of the outdoor living room radiate around it. The ever-changing surface of the water catching patches of blue sky and magnifying the brilliant flash of gold fish is as fascinating as a log fire. The most colorful pools may be in full sunlight but I know that the most mysterious, rich in depth of design and color may be in complete shade. Water Hyacinth, Waterlilies, Water Lettuce, and a large group of floating plants prosper in a shaded pool. They may not bloom abundantly but they make up for this failure in a variety of unusual foliage forms and color. A collection of comet, fantail, and calico fish give the shaded pool a live brilliancy.

Most entrancing of all is the play of sunlight and shadow over the green garden. Each hour of the day represents it in a different mood—gay in early morning, cool and fresh at noontide, mysterious and quiet in the evening.

Winter gardens

[*Continued from page 97*]

Under the right side bench and under the middle bench are the flow pipes, seven in each coil. They join the returns under the end and other side bench. Each flow pipe has a valve. In the fall we turn on one or two pipes under the side bench adding more as the weather grows colder. When we need more than seven we put on pipes under the middle bench. Our fuel is anthracite and this is our general technique. By the way, the Editor has complete drawing plans for construction and heating a greenhouse and copies may be had for 20 cents.

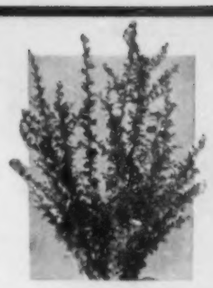
A winter garden is really a temperate garden under glass. To succeed, it must have conditions as nearly like those of the summer garden as possible. Avoid dampness, humidity, and too great heat. The air in your winter garden will be as fresh and sweet as in the summer. The mixed lot of plants may not be fussy about the temperature, but it will be fussy about the air. Do not have concrete walks. They are clean and tidy but hold the dampness and make the air humid. The earth under the benches and under the duckboards covering the walks absorbs the moisture.

Control the freshness of the air by ventilation, and ventilation is an art. When the thermometer (out of the sun) registers 66-68°, turn off some of the pipes and check the fires. If this does not bring the temperature down, open the ventilators, gradually, only an inch at first, then increase slowly. Otherwise the cold air

Gorgeous New Pink Phlox Columbia
Plant Patent 118

Reg. U.S. Pat. Off.

These are patent-protected by the U. S. Gov. and are grown exclusively by Wayside Gardens.



New Hardy Barberry Mentorensis
Plant Patent 99

Two Wondrous New Plants

New Phlox Columbia
Plant Patent 118

Gorgeous cameo-pink with faint blue eye. Massive flower heads in great abundance, excellent foliage. Mildew and insect free, rugged growth. A glorious Phlox in every way. Mrs. Francis King says it is the finest Phlox produced in 20 years. Catalog shows it in natural colors.

Price

Single Plants, 50¢. 3 for $1.25. 12 for $4.50

Barberry Mentorensis
Plant Patent 99

Its rich, glossy foliage stays green practically all year. Upright in growth. Ultimate height, 3½ to 4 feet. Thrives in acid or alkaline soils. Ideal for foundation planting. Unequalled for protective hedge. It is upright in growth, requiring practically no trimming. A grand, handsome shrub in every way.

Price for 2 ft. Plants

Single Plants, 75¢. 3 for $2. 12 for $6. 100 for $45.

Send for free catalog in which are also offered the lovely new dwarf Asters and the new hardy Korean Chrysanthemums as well as the greatest collection of plants offered in America.

Wayside Gardens

12 Mentor Avenue, Mentor, Ohio

Owners: Elmer H. Schultz and J. J. Grullemans

Distributors of Sutton's Seeds Send for Seed Catalog

CONDON'S GIANT EVERBEARING TOMATO

"QUEEN OF THE MARKET"; BIG MONEY-MAKER; LARGE SOLID FRUIT; EXCELLENT CANNER.

To introduce to you our Northern Grown, "Sure-Crop" Live Seeds and Plants we will mail you 125 seeds of CONDON'S GIANT EVERBEARING TOMATO

and OUR BIG 1935 catalog of FREE Seeds, Plants and Shrubs.

This valuable 196-page book features in natural color all the newest introductions with complete planting instructions.

Send 3c stamp to cover postage.

CONDON BROS., SEEDSMEN

Box 12 Rockford Illinois

4 RED LEAF BARBERRY 2 yr., 12 to 15 inch 50c

4 4 Yr. Trans. EVERGREENS 1 Colo. Blue, 1 Pyramidal A. V., 1 Mugho Pine, 1 Concolor Fir. $1

50 GEM and MASTODON 25 Each, Best New Everbearing Strawberries. $1

5 Baby Rambler Red Roses 2-Year Field Grown Bushes $1

15 SPIREA Van Houttei Strong, well branched, 2-yr., 18-24 inch Bushes $1

60 Assorted Choice Gladiolus Large-flowering kinds, bulbs. (Not Bulbils or Cormels) $1

4 Silver Maple 5 to 6 ft. trees, well branched, all 4 for only $1

4 PEACH Carman, Elberta, J. H. Hale and Rochester. Well caliper 4-5 ft. trees $1

Above offers postpaid in U. S. Our new free catalog lists a complete line of Nursery Stock at Bargain Prices Direct to Planter. Write. FREE NURSERY STOCK: Send the names of six neighbors that buy Nursery Stock and we will mail coupon entitling you to additional Nursery Stock free with your first order.

The Whitten-Ackerman Nurseries

210 Willard Avenue, Bridgman, Michigan

Seeds of RAREST FLOWERS

Gathered from the four corners of the earth. A thousand unusual kinds that will make your garden different and delightful.

Write Dept. E for Unique Catalog

REX. D. PEARCE

Merchantville New Jersey

MONEY in Mushrooms

A Splendid Crop All Year Round

Grow Mushrooms in your cellar or shed. Exclusive new process. Bigger, better, quicker crops. More money for you! Enormous new demand. Illustrated book free. Start NOW—write today!

AMERICAN MUSHROOM INDUSTRIES, Ltd.
Dept. 857, Toronto, Ont.

THIS BOOK FREE

GROW Mushrooms THEY PAY

See Back Cover for Special Offers on

Burpee's Zinnias and $1 Specials

Then, if you do not wish to cut the coupon on the cover, use the coupon below.

W. ATLEE BURPEE CO., 809 Burpee Bldg., Philadelphia.
Please send me postpaid the items checked in the squares below.

Amount inclosed $.....

Burpee's Best 8 Giant Dahlia-Flowered Zinnias, Special Mixture

☐ Packet 10c ☐ ⅛ oz. 30c ☐ ¼ oz. 50c

Burpee's Special Dollar Offers

☐ Best 8 Giant Dahlia-Flowered Zinnias $1.00.
☐ 5 Giant Ruffled Petunias $1.00.
☐ Send me free Burpee's Garden Book.
☐ Best 10 Giant Sweet Peas $1.00.
☐ Burpee's Double Hybrid Nasturtiums, 150 seeds $1.00.

Name .....

R.D. or Street .....

P. O. ..... State .....

NEW!

"Book for Garden Lovers"

Bigger, better, more beautiful than ever! SCHLING'S great garden annual is an open doorway to better gardens for 1935—brimful of the latest and most exciting flower novelties of the season, and, of course, hundreds of old favorites—Richly illustrated in color and black and white. Ready today at 25c a copy or free with offer below. Send for it NOW!

Arctotis Hybrida

New Flowers—
The Cream of the Crop for Up-to-the-Minute Gardens

Arctotis New Colored Hybrids — These lovely new long stemmed hybrids appear in such charming shades as pink, red, purple, violet, yellow, and orange. Bloom in a little more than 2 months. **Pkt. 50c 5 pkts. $2.00**

Dimorphotheca Calendulacea Tom Thumb. Yellow Gem — Like miniature Cinerarias plants bear well expanded flowers of pure bright yellow without zone or eye, producing a wealth of bloom. Bloom all summer. **Pkt. 75c—3 pkts. $2.00**

Dahlia Zinnia Eldorado—A pure salmon-apricot, one of the loveliest shades in the Zinnia family. **Pkt. 50c—5 pkts. $2.00**

Erigeron Double Azure Beauty — This charming double blue daisy is a gem for cutting. 2½ ft. high and hardy, the plants literally cover themselves with flowers. **Pkt. 50c—5 pkts. $2.00**

The Collection of the 4 Outstanding Novelties together with our "Book for Garden Lovers" **$2.00**

Schling's Seeds

Max Schling Seedsmen, Inc.
Madison Ave. at 58th St., New York City

Stars OF THE ROSE WORLD

From the leading hybridizers of Europe—developed in this country to full perfection of form, color and fragrance—come many of the roses described in the **Star Guide to Good Roses for 1935.** Stars of the Rose World—so recognized by leading rosarians.

This **FREE** catalog describes nearly 200 finest roses, 40 shown in natural colors, including **NIGRETTE,** famous "Black Rose of Sangerhausen", and glorious yellow **Feu Pernet Ducher.** For finer roses—send TODAY.

The CONARD-PYLE CO
Rose Specialists for 38 Years
Robert Pyle, Pres.
West Grove 250 Penna.

STAR ROSES
GUARANTEED TO BLOOM

Burpee's Garden Book *free!*

Complete garden handbook describing all best flowers and vegetables. Hundreds of illustrations. Gardening information. **Low prices. Burpee's guaranteed seeds.** Write for this valuable free book. Burpee's Double Hybrid Nasturtiums, hybrids of Golden Gleam, all colors in mixture. New low price, pkt. 25c. Write today.

Mail Coupon for Free Book

W. ATLEE BURPEE CO.,
118 Burpee Bldg., Philadelphia.

☐ Send Burpee's 1935 Garden Book free.

☐ Send 1 pkt. Burpee's Double Hybrid Nasturtiums 25c.

Name .....

R. D. or St. .....

P. O. ..... State .....

will fall on the plants, chill them and you will have a fine crop of mildew. Plants are weak and spindling when they are grown too hot. When the sun shines the ventilator is open, but begin closing the ventilator while the sun is still on the glass. In winter the sun's warmth goes with the sun. Put the heat on when you close the ventilator. Once a greenhouse gets cold, it is hard to bring it back to the required temperature.

"Raised" benches are best for the amateur. Build them rigid and strong, five inches deep with inch cracks between the bottom boards. In them it is easy to keep the soil in good condition. If the soil is too wet, the heat coming up through the cracks in the bottom will dry it. To find out how much water the soil needs, dig into the top soil, feel the bottom soil through the cracks. If both tests show dry soil water more freely. If only the top is dry, touch up the spots. Plants do not like wet feet.

Water your summer garden to your heart's delight. Don't treat your winter garden that way. Plants do funny things when grown too wet indoors and other funny things when grown too dry. In the fall and early winter keep on the dry side. Never have wet foliage at night. In the late winter when the sun is higher, water more freely. Occasionally spray the foliage with clear water. The sun will dry it before night.

In summer you work with nature, in winter against it. In the fall nature puts perennials to sleep and hides annuals in seed pods. You work to keep the perennials awake and the annuals blooming. If your summer garden "goes" your winter garden will. Observation, thought, skill, and good hard sense do the trick. I like winter gardening better. I control water, heat, bugs, everything but the sun. I match my wits against that handicap. When the wind howls and the snow blows horizontally against the glass working with plants gives a thrill and sense of power.

In January get ready for the coming summer, indeed, for the next winter. Plant seeds and make cuttings. Make cuttings where you can. Plants grow from cuttings more quickly than from seed. Only experiment will show you how many kinds of plants can be increased by cuttings.

Our cutting bench is in the side bench over the flows. Cuttings need bottom heat. Line the bed with slate to hold the moisture, fill it with clean, sharp sand. If there is soil in the sand the cuttings rot, not root. Pound the sand hard and level. With an old case knife cut deep parallel grooves in the sand. Set the cuttings in rows in the grooves. To hold them upright, press the sand

Make *your* flower-garden a show-place by planting

Sutton's Seeds
ENGLAND'S BEST

THOSE who have traveled through the British Isles have marveled at the glorious beauty and vigor of the flowers in cottage garden and on large estates. Sutton's Seeds are largely responsible, for these "pedigree-quality" seeds have been developed through more than a hundred years of the most intensive breeding and selection of the best seed by England's premier seedsmen — Sutton & Sons.

American flower lovers can have as beautiful flowers by planting Sutton's Seeds. Send for Sutton's Amateur's Guide in Horticulture and General Garden Seed Catalogue for 1935, 200 pages. It will be sent for 35c. For $1 we will send the following four packets of Sutton's Seeds. Or, for $1.25 we will send *both* catalogue and seeds.

ASTER. Sutton's Amethyst. Delicate, silvery-lace flowers of extremely lasting qualities.

CALENDULA. Sutton's Art Shades. Double flowers in unusual shades of apricot, orange and cream.

SUNFLOWER. Sutton's New Hybrids. Of novel colorings, including ruby and maroon.

ESCHSCHOLTZIA. Sutton's Red Chief. A distinct shade. Rich mahogany throughout; early flowering.

In sending for catalogue or seeds, please use International Money Order.

SUTTON & SONS, LTD.
Box 16 READING, ENGLAND

GLADIOLUS

From the best varieties produced by the leading hybridizers of the world, I have carefully selected, and present this exceptional offering to win your acquaintance with Gove Bulbs.

100 LARGE HEALTHY VERMONT BULBS $3

Not labeled as to name. In forty-five different varieties with a bewildering range of color from white through various shades of pink, yellow, orange, smoke, blue and red to almost black, this collection is by far the finest put out by any grower in the country at anywhere near the price. Gove collections have made thousands of gladiolus fans in the past few years. This year it is better than ever, containing many of the newer exhibition varieties and new colors and forms. With each collection I give FREE a bulb of PICARDY, the most beautiful and sensational pink glad in existence, and also **another new bulb worth at least $1.00 each.**

50 for $1.75 with the PICARDY but without the $1.00 bulb

FREE CATALOG I believe my forty-page free illustrated catalog is the finest, most interesting and helpful glad catalog published. And my list of varieties is second to none. Your copy is waiting.

CHAMPLAIN VIEW GARDENS
Elmer E. Gove, Box K-10, Burlington, Vt.

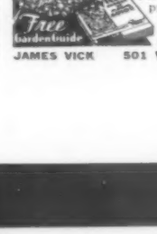
***"The Prettiest* LAWN *in Newcastle"* . . . . . .**

says Mr. C. D. Wharton, "in fact, my **Creeping Bent** lawn is the finest in this part of the state." This is typical of hundreds of letters received from lawn enthusiasts everywhere in praise of **Scott's Creeping Bent.** Mr. Jack Waverly of Bellmore, L. I., N. Y., says, "My **Creeping Bent** lawn is beautiful beyond description." Dr. Perlky of Brooklyn, "Everyone stops to admire my **Creeping Bent** lawn." But why admire somebody else's lawn when you can have a beautiful one of your own in less than **six weeks** by planting **Scott's Creeping Bent.** This free booklet, **Bent Lawns,** will tell you how. Write for your copy today!

Free!

O. M. SCOTT & SONS COMPANY
3503 Main Street Marysville, Ohio

VICKS *Rochester* ASTERS



Largest, most gorgeous grown! 3 choice colors, **rose, white, purple.** 1 pkt. seeds of each (value 60c) all three only 10c! Send dime today!

Get Vick's Garden and Floral Guide—same low prices as last year! Many money-saving specials. Oldest Mail Seed House, foremost Aster specialists.

3 Pkts. 10¢

JAMES VICK 501 Vick Building, Rochester, N. Y.

against the cuttings. The sand holds the cuttings apart; then, when the roots have formed, the little plants can be lifted without breaking the brittle roots. Cuttings root in the water in the sand, just as Ivy and Tradescantia root in the water in vases. The sand is only a mechanical help. Water your cutting bed all you think necessary.

Rooted cuttings should be put in 2½-inch pots, in leaf mold, not soil. When the roots have filled these pots shift to 3½-inch pots, adding manure and soil to the leaf mold. Keep plants growing; they never recover from a shock.

We have selected varieties which are not fussy about heat, otherwise our winter garden would be a care not a pleasure. Each year we try new plants to widen our selection.

In the side benches are Browalia; Calendulas; winter blooming Forget-me-nots; semi-dwarf forcing Snapdragons; Paris Extra Early Wallflowers (they like poor soil); Gypsophila Paris Market, alba grandiflora; double yellow climbing Nasturtiums, a riot of color if you keep the old blossoms off; Japanese Pinks; Swan River Daisies; Imperial Stocks; Rose Geranium; Heliotrope, and Parsley along the outer edges of the bench.

In the middle bench toward the pump house are the Primula malacoides. Behind them the Chrysanthemums, then the plants from the terrace; Cypripediums; sweet Olive (Olea fragrans); Ferns; New Guinea Bowstring-plants (Sanseveria guinensis); Aspidistras, and a huge Coleus plant for color among the greens.

Button, pompon, and anemone Chrysanthemums bloom more freely and need less head room than the large commercial varieties. That is why we grow them. The plants, in six-inch pots, should be filled with well set buds in the fall. Plunge the pots deep in anthracite coal ashes or some similar material; to keep the pots upright and conserve the moisture. Blooming plants need much water. Our collection is hand picked. When and where we see a Mum we like, by fair means or foul, we get a cutting or a plant. We cut the plants back when they have finished blooming, knock them out of the pots, and put them in the coldframe with double sides and double glass. Planted in the garden in the spring, they will bloom again in the autumn.

Bulbs follow the Mums: Paperwhites; Freesias; Daffodils; Hyacinths; Dutch Iris Poggenbeeck (try cutting a bud, put it in water and watch it open before your eyes); St. Brigid Anemones. Start the bulbs in the usual way. When ready thaw the flats and pots in

"GOLDEN GODDESS"

The First Patented Gladiolus!

Finest new GLADIOLUS of recent years—described as a "ten year ahead yellow." Deep rich color, many blooms and buds to spike, and perfect habit and placement.

A new low price for such an outstanding creation only because the new U. S. Plant Patent law affords us the same protection as the inventor of a mechanical device.

GOLDEN GODDESS described and illustrated in full color in our new catalog. Send for free copy. It lists the best in GLADIOLUS, the newest DAHLIAS, and selected SEED SPECIALTIES.

CARL SALBACH
655 Woodmont Ave., Berkeley, Calif.

GENUINE DAHLIA-FLOWERED
Zinnias

IN 6 SEPARATE COLORS • FULL 10¢ PACKETS (VALUE 60¢) only 25¢

No other Zinnias so large or beautiful. No flower more popular. Send 25c cash or stamps today for 1 pkt. each of 6 separate colors, regular price 60c.

FREE SEED AND NURSERY CATALOG
Complete, helpful, colorful, 59th annual garden guide. Send for your FREE copy today.

THE TEMPLIN-BRADLEY CO.
5708 Detroit Ave., Cleveland, O.

Templin-Bradley

West Hill Nurseries

Grape Vine Specialists

BOX 9 FREDONIA, N. Y.

Over 60 varieties of Grapes, including those wonderful new introductions for the table Fredonia, Golden Muscat, Ontario, Sheridan, Urbana, Portland. 500 varieties fruit and ornamental trees, shrubs, etc. State inspected. True to name, size and quality as represented. OUR 59th YEAR. CATALOG FREE.

Maloney's
TREES • SHRUBS • VINES

Are the result of 51 years' experience in growing quality nursery stock. Send for 1935 complete Catalogue, listing all varieties; including true to name fruit trees—full of valuable information and diagrams. Buy direct at grower's prices. Satisfaction guaranteed.
Maloney Bros. Nursery Co., Inc. 29 Main St., Dansville, N. Y.

SEND FOR *Big Free Catalogue*

N. H. A.

The editorial staff of

THE AMERICAN HOME

have made a digest of the National Housing Act and offer a bulletin free to our readers, giving all the necessary information as to who is eligible to borrow money and for what purpose. This bulletin also contains about 100 suggestions for repairs, improvements, and remodeling. Send 3c in stamps to cover postage and write to The American Home, Garden City, New York.

the garage, and after the excess water has dried out take them right into the greenhouse.

Intensive culture is the secret of success in the winter garden. No bare soil and no plants that have finished blooming. Off with their heads! Put new young plants in their places: clumps of frozen Columbine, yellow Lilies, Lily-of-the-Valley, thaw them out and plant them in the empty places. Mark the clumps in the fall when they are in bloom, it helps the color scheme.

Consider color scheme carefully and the height of the plants. Otherwise the tall plants will hide the low growing ones and the colors protest loud and long.

Green fly and white fly are the only real pests. Green fly comes on stems and buds; white fly on the underside of the leaves. Fumigate on sight, then one fumigation will probably be enough. If it is not, fumigate until all are dead. While the Chrysanthemums are in the greenhouse, fumigate once a week with tobacco. The fly hides in the fuzzy blossoms and is hard to see.

We use Evergreen or one of the paper tobacco impregnated preparations for green fly. When the *sun shines* we use Evergreen diluted according to the directions on the bottle. Spray the liquid under pressure on the plants. The sun will dry the foliage. In dull weather we use tobacco.

The only sure death for white fly is cyanic acid gas. It is a deadly poison and must be used with great care. Trust it only to a responsible person. The trade preparation, Cyanogas, calcium cyanide, crude "G" grade has directions on the can. It is dangerous and tricky. Fumigate only when air and plants are dry or the foliage will be scorched and burned. We began with 15% less chemical than the directions called for, gradually increasing the amount until the gas was strong enough to kill the fly.

Plunge freshly cut flowers into a jar of cold water, keep them there for about two hours. They will keep much longer in the house. The water replaces the natural stiffness of the stems.

Gardening under glass is the finest winter sport I know. Inside the greenhouse it is like summer, heavy clothes are shed outside. Sleet and snow may beat against the glass, the sun reflected from the crusted snow will tan your skin to a perfect color, but it will not blister. The plants are stiff, perky, and healthy. The flowers are lovely and fragrant. I weed, I dig in the soil, I tie up the blossoms so that the stems will be straight, I disbud. My hands are dirty, my fingers stained with the soft green chlorophyll. But my spirit sings in contentment and joy as a result of it all.

Burpee's Seeds Grow

Sensational Offer

Burpee's Giant ZINNIAS

4 Gorgeous Separate Colors
Scarlet, Yellow, Lavender, Rose
Full-size Packet of Each (Value 40c) for 10c

These four beautiful Giant Zinnias are among our most popular varieties. To prove to you that Burpee's Seeds are the best that grow we are making this special "get-acquainted" offer. One full-sized packet each of the four colors (value 40c) postpaid for only 10c. Send the coupon today. This same offer is made on page one of Burpee's Garden Book.

4 Pkts postpaid 10¢ Value 40¢

Burpee's Garden Book FREE
World's Greatest Garden Guide describing all best flowers and vegetables. Hundreds of illustrations. Reliable advice on selection, planting, cultivation. This valuable book is **FREE.**

Burpee's Double Hybrid Nasturtiums (Sweet Scented)
Hybrids of Golden Gleam. Giant double flowers in a mixture of beautiful NEW COLORS. Gold Medal flowers. This year's loveliest new flowers. New Low Prices: 30 Seeds 25c; 150 Seeds $1.00. Postpaid. Send coupon

W. ATLEE BURPEE CO.
810 Burpee Building Philadelphia

W. Atlee Burpee Co., 810 Burpee Bldg., Philadelphia
Send me postpaid, the items checked below:
☐ 4 Pkts. Burpee's Giant Zinnias 10c.
☐ 30 Seeds Burpee's Double Nasturtiums 25c.
☐ 150 Seeds Burpee's Double Nasturtiums $1.00.
☐ Burpee's Garden Book FREE.
Name
R. D. or St.
P.O. State

How To Plant A Water Lily Pool

To Beautify Large or Small Garden at Little Cost

All Plants Shipped Postpaid
Safe Delivery Guaranteed

You can add colorful beauty, exquisite fragrance and fascinating interest to your garden with a modern Water Lily Pool. Every garden has room for a small pool or simple garden tub, which are easy and inexpensive to install and care for. Water lilies blossom beautifully shortly after planting and you can enjoy them throughout the garden season.

Johnson's California Water Lilies are noted for extra hardiness and vigor, and will thrive anywhere in U. S. or Canada. Sent POSTPAID. Safe delivery GUARANTEED.

Write for new FREE 1935 illustrated Booklet which contains 32 pages of water lily lore, including many natural color pictures. Tells how to build an inexpensive pool, plant tub gardens and gives expert advice, care of plants, bulbs, etc. Includes complete home collections of water plants and over 100 varieties of water lilies, and rare Cactus. Mail coupon today.

FREE 32 page illustrated Booklet in colors

JOHNSON WATER GARDENS, Estab. 1876
Box A-1, Hynes, California
☐ Send me free 1935 illustrated Booklet
☐ SPECIAL OFFER—I enclose 25c for special assortment of Tropical Water Lily Seeds (mixed blue and pink varieties)
Name
Address
City State

GARDENERS' CHRONICLE

America's Finest Garden Monthly

For practical, useful articles on all branches of gardening, read the Gardeners' Chronicle. Years of experience, and the backing of two prominent societies assure you dependable information. Send $2.00 for a year's thrifty subscription, today. Single copies, 25c.

Gardeners' Chronicle, 522-A Fifth Ave., N. Y. C.

Rose Guide Free

Complete book on rose culture, beautifully illustrating Dingee Roses, famous for 85 years. Lists over 500 roses and flowers for home planting. New low prices. Every rose lover should write for this "Guide." It's FREE.

THE DINGEE & CONARD CO.
Box 111 West Grove, Pa.

MICHELL'S GARDEN BOOK FOR 1935 NOW READY

The 1935 Michell Catalogue of Seeds, Bulbs and Plants contains many new and exclusive novelties as well as the finest quality standard varieties in both flowers and vegetables. 184 pages profusely illustrated. Also garden equipment and supplies for every purpose. Copies are free. To receive yours promptly on publication, send in your request today.

518 Market Street Dept. 25 Philadelphia, Pa.

MICHELL'S SEED HOUSE

Replace Your Old Rugs at 1/2 the Cost.

BIG FREE COLOR BOOK Tells How.

Can't Sizes You Get Elsewhere

Charming OLD CAPE COD DESIGNS and Oriental Patterns, Rich Blends, Plain Colors

You Can't Get Rugs Like These in Stores—They're not ordinary, thin, one-sided rugs, but rugged, deep textured, firmly woven, full bodied, ***seamless*** and ***reversible*** Olson Rugs that are twice as rich and soft underfoot.

Send Old Rugs, Carpets, Clothing

It's all so easy. **JUST PHONE** the Railway Express to call at your door, or ship by freight—*at Our Expense.*

You Risk Nothing

Free Book describes our *patented process* of shredding, steaming, sterilizing, merging, bleaching, respinning, dyeing and weaving.

FACTORY-TO-YOU

Warning: We Have No Agents. Order direct. Our 61st Year.

WEEK'S TRIAL. We guarantee a pleasant surprise. Over two million satisfied customers.

Extra Savings Now that may never come again.

FREE BOOK
60 pages in Colors

Model Rooms

Mail Coupon or Post Card

OLSON RUG CO.
CHICAGO NEW YORK SAN FRANCISCO
Mail to 2800 N. Crawford Av., Chicago, R-26
Gentlemen: Mail Money-Saving Rug Book, Free, and full information to

Name .....
Address .....
Town ..... *State* .....

COPYRIGHT 1935, OLSON RUG CO.

Dollar Ideas

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy.

Use Fifteen Minutes A Year

to take an oil can and put a drop of light lubricating oil on each door hinge, door knob, and door latch in the house. They will work more easily and last many years longer than otherwise. George A. Haven, Chatfield, Minn.

Cleaning Cretonnes

Instead of a mild soap suds for cleaning washable drapery fabrics I find a cupful of epsom salts in a tub or washing machine is much easier on colors. The "new" texture of the fabric is retained and the fabric is absolutely cleaned. If not faded before washing the colors remain intact and even if they seem a bit faded at the windows this method restores them amazingly. They should be rinsed in clear water as usual. Mrs. F. J. Weyand, Granger, Missouri.

A Dull Finish for Shiny Furniture

To dull a very high gloss on furniture, as a result of too much varnish, use "00" steel wool, rub well, wipe off the dust, moisten a cloth with a small amount of crude oil or 3-in-one, and rub down. Polish with a soft, dry cloth as the final process. Mrs. H. D. George, Boonton, N. J.

Leather-bound Books

Leather-bound books in a steam-heated or otherwise highly heated room grow very taut and dry, and the bindings, even when they are only half leather, will split unless once in about six weeks they are rubbed with a soft cloth very slightly dampened with boiled linseed oil, a second clean cloth rubbing off any extra moisture. Mrs. Gutierrez, Hoboken, N. J.

When Painting

I glue a paper plate to the bottom of my paint can. It provides a place for the brush and prevents paint from dripping onto the floor. Helen Gedeon, Brecksville, Ohio.

Keeping Paint

After using paint if there is some left in the can and you wish to keep it for later use, just add enough water to cover. When ready to use pour off the water and the paint will be free from scum and dirt. Mrs J. W. Culler, Cameron, S. C.

Renewing Window Sills

When the window sills are spotted from rain and discolored, put a little alcohol on a soft cloth and rub over entire window sill. The sills will look as though they had just been painted. Mrs. James Noyes, Havana, Cuba.

Miniature Dustless Mops

A ten-cent store dish-mop can be turned into a miniature dustless mop by treating it slightly with furniture oil. It is handy for dusting beneath radiators as well as along the tops of base boards, moldings and window-sills.

A similar mop kept in the bathroom is useful in scouring the bathtub and bowl. Florence B. Livergood, Madison, Wisconsin.

Vacuum Your Sewing Machine

I have found that one of the most thorough ways to clean a sewing machine is to use the blower attachment of the vacuum cleaner. It will remove the dust most effectively. Margaret E. Forbes, Robbinsdale, Minnesota.

Joy in One Extra Pair

I have a large house in which most of the windows have uniform white glass curtains. I bought an extra pair—one pair goes in the laundry every week (or two weeks) and the extra pair takes its place immediately. With giving each window its proper turn the curtains are always crisp and immaculate and I don't mind doing one pair of curtains, where I should not only dislike doing them all at once but would hate to see the windows bare. M. Pickering, East Moriches, L. I.

Learn to be CHARMING

MARGERY WILSON

America's authority on Charm. Personal adviser to eminent women in all walks of life.

Distinguished Tributes

NORMA SHEARER *writes:* "To capture the elusive spirit of Charm and analyze it for personal cultivation, as you have done, is indeed a boon to all who wish to enhance their power."

RUTH CHATTERTON *writes:* "Margery Wilson's Charm is all that the title implies and more."

MARY PICKFORD *writes:* "You are dealing with a subject close to every woman's heart and you have handled it delightfully."

RUPERT HUGHES *writes:* "You have solved the true mysteries of Charm. People who will follow your advice will have charm and enjoy its mystic powers."

A BOOKLET—WITHOUT COST
"The Smart Point of View"

How much Charm have you? Just what impression *do* you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence.

A Finishing School at Home

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Booklet and the "Charm-Test" write to:

MARGERY WILSON
1145 FIFTH AVENUE, 30-A, NEW YORK, N. Y.